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THE CAUSE AND CURE OF
SPEECH DISORDERS



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THE CAUSE AND CURE OF SPEECH DISORDERS

A TEXT BOOK FOR STUDENTS AND TEACHERS ON
STUTTERING, STAMMERING AND
VOICE CONDITIONS

BY

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TO THE RECONSTRUCTION
OF
THE PERSON WHO STUTTERS
THE MOST UNFORTUNATE AND MISUNDERSTOOD SUFFERER

266601

PREFACE

IN planning this text-book one idea was constantly before us, — how can we deliver our message in a simple practical style; how can we get the lay or professional reader of this book to view the problem the way we do at the Hospital? There is a great deal to be said about the stut^{ter}er, the stammerer, and the voice patient. The story is a complicated one, but we hope in our presentation of it that we have made it concise and clear.

It would be a wonderful world if we could do things without excessive emotional strain. Every one would be a great deal happier and perhaps nervousness would be unknown to numberless people; but emotional strain seems to be the order of the day and children with neurotic constitutions are born daily. The problem of excessive emotional strain therefore cannot be set aside. It must be dealt with, and most seriously, in a practical, scientific manner. The happiness of one's whole life depends upon his emotional control, his balance, and the best example to bear out this contention is the stut^{ter}er. Year in and year out, I have witnessed the unhappiness caused through lack of emotional control, the inability to attain heights that the individual under normal circumstances would have reached and also the development of traits and tendencies out of all keeping with the condition. True, time and again there have been those who, in spite of their handicap, have mounted to the peaks, acclaimed geniuses; as, for instance, such men as Aristotle, Demosthenes, Aesop, Virgil, Charles Lamb, Erasmus, Darwin, Moses Mendelssohn, Taxtaglia, Charles Kingsley, Napoleon, and some even say our own George Washington. This is significant of the fact that a speech difficulty does not mar, reflect on, or interfere with the dormant possibilities of gifted individuals, — but how many of us are gifted? Of the

thousands of cases that have come for treatment, only about half a dozen have attained the gifted heights. The curing of their stuttering speech was a polishing process or their attainment of an accomplishment; it was not an actual essential for their growth and success, for they had grown and succeeded in spite of their defect. A case in point is that of a world-famous author. His success is beyond dispute, his reputation and attainments of the highest order. He is gifted of the gods, as few men are; still he was unhappy. "If I could only talk to people the way other people do," was constantly running through his mind. Just think what it meant to him when he came and received speech — normal, non-stuttering speech. Can one picture the man, when not so long ago, during the Christmas holidays, he gave a public talk on Books at the Wanamaker Auditorium; or his feelings when he was the principal speaker at the dedication of a monument to one of our great men? That was a taste of happiness supreme. He feels now that his life is complete.

In the pages that follow we have disregarded the few favored ones and observed and studied the regulation everyday stutterer, the one who is chained to his defect in such a way that it eats into the very marrow of his being so that he becomes a type individual, a special personality who is always striving for a greater life, but who does not understand himself and has been misunderstood for ages.

Our object when writing about the stutterer was to give him an opportunity to make a study of his own case so that he can have a clear understanding of himself. The language used is non-technical and straightforward, striking at the root of the condition. There has been much misconception and misrepresentation regarding this condition, so much so that the subject has been an enigma to the stutterer and to many of those who have attempted to cure the stutterer.

The stammerer has fared a great deal better. His condi-

tion being characterized by defective enunciation, it is not dependent upon his emotional speech life. He must not be completely reconstructed and therefore his lot is a great deal easier. Whatever may have been the cause of his defective speech, the fact remains that his cure is in the main of a mechanical nature. If once taught how to enunciate properly he can carry on without much more worry over his former condition. The part on stammering contains practical work which he will find useful in overcoming his condition.

The individual with an abnormal voice condition is in the same status as the stammerer, for once his defect is analyzed and properly handled he becomes free and enjoys the full measure of his attainment. The part on Voice gives one working material for voice improvement. Any one devoting a little time to the subject will find it both interesting and profitable.

This text-book will readily lend itself for work in the classroom and as practice material for work outside of the classroom. It will prove useful in any class of the upper elementary grades, high school, colleges and training schools. In order to make it available for students and others, all complicated terms, phonetic symbols, and markings have been avoided.

Years of accumulation have given us a rather large library of works on Voice and Speech. We have read, pondered, and discussed the ideas advanced by those who have contributed to the vast subject. We feel that our gain is beyond computation, for one necessarily profits only through the help of others.

We wish to fully acknowledge and thank the host of writers for the help derived in the study of the subject of speech disorders.

JAMES SONNETT GREENE, M.D.
EMILIE J. WELLS, B.A.

New York City

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THE THREE CONDITIONS

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SPEECH DISORDERS

PART ONE

THE THREE CONDITIONS

Stuttering condition — Stammering condition — Abnormal voice condition —
Simplified terminology.

At the National Hospital for Speech Disorders, when a patient presents himself for treatment, the first step that is taken is to determine one of three things. Does the patient have a stuttering condition? Does he have a stammering condition? Or, is it a voice condition? In other words, does the patient suffer from stuttering, stammering, or an abnormal voice condition?

We have found that all patients come under this broad classification from a therapeutic or curative viewpoint. By following this simple initiative scheme it at once does away with many of the misconceptions that unnecessarily develop. Terminology loosely and inaccurately used causes a great deal of misunderstanding which very often is due to a lack of mutual appreciation of the various terms. One is prone to flounder about in a maze of technicalities and terms, so much so that an entire subject may become so vague and distorted that there is a complete loss of understanding and desired practical results.

Since this book, aside from those who are acquainted and scientifically interested in this subject, is intended for the general public, those who for some reason or other are vitally concerned in an abnormal condition of voice or speech, it seems advisable to follow a simplified terminology at the outset.

We will now consider the three conditions just mentioned — the stuttering condition, the stammering condition, and the voice condition. In other words the person who stutters, the person who stammers, and the person with an abnormal voice.

CHAPTER I

THE PERSON WHO STUTTERS

History — No relief through prescribed medicine — Various forms of treatment: Christian scientists, osteopaths, chiropractors, arm-swinging and time-beating methods, etc. — Theories advanced — Composite therapy — Difference between stuttering and stammering — Nervous system of the stutterer — Scientific understanding and practical methods.

IN early Biblical times people were subject to disorders of speech, for, when commanded to go before Pharaoh, did not Moses say, "O Lord, I am not eloquent, neither heretofore nor since Thou hast spoken to thy servant, but I am slow of speech and of a slow tongue."?

Judging from the Greek vocabulary, containing as it does a large variety of terms relating to impediments of speech, we are justified in the conclusion that quite a number of persons thus afflicted were to be found among the ancient Greeks. This conclusion is still further justified when we find that Aristotle (Problem XI) especially points out that there is some method in their use, as they refer to particular forms of the various defects of speech.

The stimulus given to every other art and science by the development of the Greek language seems to have had little or no effect in aiding the sages of ancient Greece to arrive at the formulation of any satisfactory classification of defective speech. This was undoubtedly owing to a complete lack of insight into its nature and the causes from which it springs.

The Romans classed stuttering and lisping with other infirmities and peculiarities. The stutterer and lisper had his special name (*Balbus Blaesus*), so had the squinter, the bandy-legged, and the long-nosed person, but little practical knowledge of these ailments really existed.

About 1840 surgical enthusiasm for the cure of defective speech spread like wildfire over the entire continent. A regular mania took possession of the surgeons of Europe, each one of note claiming to be the inventor of a new modification of some previous operation. The methods were generally arranged by nationalities, the Germans following Dieffenbach, the French Velpeau, the English, Yearsley and Braid. Nearly 200 cases in France alone submitted to the operation in the course of the year. At the end of the year a cry of warning was raised, and those who had tried the experiment found the courage to acknowledge their grave error.

Following this surgical period both pedagogical and psychological methods came into vogue. Some stutterers improved; others did not, for the subject was still in a formative state. The victim of stuttering speech continued to be a subject of experimentation, but to no avail, for he has suffered and is still suffering. No one save the stutterer himself or the person who has dealt extensively with defective speech cases can begin to conceive of what he has gone through. No one else can realize the severity of the demands that have been made upon him which he could not fulfill.

To know the stutterer is to know a special being whose span of life consists of the problem of physical existence with an ever present state of mental unrest. People of all ages, including those of our modern civilization, have found in him a thing to ridicule, make sport of, and to be amused with. Everywhere he went his very existence was made miserable. He was never understood and no one offered him any assistance to lighten his load. Even his friends and relatives, of whom aid could reasonably be expected, failed him. The wide degree of sympathy they might have offered him they overdid, so that it was not sympathy but pity that he received from them.

Naturally, this did not tend to help him out of his misery. It made his problem all the harder. It gave him a sense

of worthlessness and made him feel that he didn't "belong." It made of him a shut-in type, secluded from the very beginning of his existence. He had to forego most of his social contacts because he knew he couldn't express himself in the way common to all men. Since he shunned society, he was forced to live in a tiny world of his own making. There he only suppressed thoughts and emotions when they should have been given expression.

The stutterer was faced by another unkindness of fate. He could find little or no relief through prescribed medicine. The average physician was not trained to handle such cases and was therefore inclined to pass the subject by. Consequently, the stutterer was forced to work out his own salvation. Not knowing the underlying cause of his condition, he bent his efforts towards seeking a cure from any source that presented itself. By this he exposed himself to a great army of quacks and charlatans that knew nothing of his case. They found him an easy prey and reaped great monetary harvests at his expense.

For the most part, even to-day the stutterer's plight is no better. He still continues to seek a remedy for the physical phase of his condition. He does not realize that what he needs principally is a mental reconstruction besides his objective faulty speech habits and mannerisms. He does not seem to understand that there is nothing physically wrong with him. He can use his speech organs as well as any one else. He must not spend his life training himself at the expense of time, money and energy to do something he already can do. This same time and energy if directed along proper channels would yield him numberless things for his success and happiness in life. By way of illustration, consider the loss of time, money, and energy which the following letter illustrates. It was sent by a man from Chicago. He discourses rather extensively on the various forms of treatment which he has taken for the cure of his stuttering speech.

"I am now forty years old and my trouble seemed to commence when I first started to school. For the first few years I could read and recite with some difficulty, which increased until at about my ninth year I was unable to say anything at all in the schoolroom. Outside the schoolroom I could talk a little better, but for the most part made little effort to talk. When I started to work at about fifteen years of age my stuttering grew far worse and I could say practically nothing. But at home alone in my room I could not stutter if I tried to. And I am still the same way. I can talk with perfect ease when I know I am absolutely alone.

"My first experience in seeking a cure was in my nineteenth year. I saw an advertisement by a phrenologist who cured stuttering. I was told to forget stuttering and develop self-esteem, etc. No help.

"I then tried a man who advocated New Thought. Was told to suggest to myself that I was going to talk perfectly. It didn't work.

"The next year I joined a school 'class' of stutterers, but with no results.

"The following year or two I took up a still more elaborate 'course' from a former college professor who drilled me in vocal exercises, and emphasized the need of the proper energizing of the pharynx. After it was all over I talked as badly as ever.

"When about twenty-four I took a cure advertised in the Chicago papers. My instructions were to throw my head back when I talked. After a row I finally got some of my money back.

"Then I tried the E—— method. Was told to listen to the sound of the words and feel my lips moving. No results.

"After this I answered the advertisement of a man named C——. He conducted a Bible class in addition to his stuttering business. For \$90 he told me to keep my tongue stuck up in the roof of my mouth all the time. I practiced it for a long time. It did not improve my talking.

"Five years ago I took a Voice cure. Here I was told to form a groove in the center of my tongue. It did not help.

"I next went to Mr. F—— who was a student of psychology at Harvard. Word reaction tests and rambling talks by him did not cure me.

"My last experiment was in spiritualistic healing. I learned some very strange things, but my stuttering remained just as bad as it ever was."

He concludes by saying, "If you think after reading my letter that something can be done for me, I shall be only too glad to come to New York and try again."

The histories of the patients at our Hospital give similar experiences — that of receiving courses of treatment from teachers, Christian Scientists, Osteopaths, ^{and} Chiropractors, and of course the various arm-swinging and time-beating methods given by the different stuttering schools scattered throughout the country.

The question naturally arises — Wherein lie all the difficulties concerning this problem? The answer is that the problem had never been attacked from the right angle and in the right way. For hundreds of years much has been written but very little practical work accomplished. It is only within recent years that the subject has been receiving from reliable sources the scientific attention that it deserves. Such earnest men as Arnott, Columbat, Schultess, Kussmaul, Bastian, Wyllie, and Gutzmann were instrumental in giving us the basis of our knowledge on this subject.

While a vast number of theories have been and are expounded for the cause of stuttering, to date they are still theories and fail to satisfy as the definite cause of this condition. The following are some of the expounded theories: Stuttering is a surgical condition; stuttering is a weakness of the speech mechanism; an incoördination between respiration and articulation; an incoördination between respiration, articulation, and mentation; an incoördination neurosis; an infective neurosis; an anxiety neurosis or fright inhibition; a condition of amnesia; a deranged state of mind; a disturbance of the cerebral or cortical centers; a transitory auditory amnesia; an aphasic condition; a mental tic; a psychosis; an imitative condition;

a condition sometimes due to infectious diseases; a condition which may be due to or associated with an enlarged thymus.

A number of these causes seem to be truly theories because pathological autopsy findings of structural changes in the brain have so far never been demonstrated.

There is no royal road to the treatment of stuttering. There is no system or general definite curative therapy for stuttering. Each case demands special treatment, depending on etiology and pathogenesis. Since stuttering is only a symptom that is displayed by an individual with a nervous constitution, those that suffer from the condition must be treated as one would treat a nervous person. It is only when the stutterer responds to emotions in a normal way and feels free to express himself that his speech disturbance disappears. Treatment should aim to remove all physical disabilities and all psychic inhibitions which may directly or indirectly interfere with the enervation of speech. In order to effect a cure a composite therapy of a medical, psychological, reëducational and social nature is necessary. The doctor, the educator, and the social worker are the greatest factors for good in this work. When they are fused together in such a harmonious union that their adjustment completely saturates the maladjustment of these patients, the desired results are obtained.

In a survey of over ten thousand defective speech cases it is only natural that one should arrive at some conclusions in reference to these patients, which I know will prove of interest.

In the first place to avoid misunderstanding it may be well to state the difference between Stuttering and Stammering. These two words should not be considered as interchangeable terms, for they are two distinct classifications of speech anomalies.

Stammering is speech of a defective nature and may arise from numerous conditions either of a central (brain)

involvement or a peripheral involvement. There is an inability to form correctly any or all of the sounds of speech. The continuity of a stammerer's speech is never broken, but the enunciation is at fault.

Stuttering is a speech of a hesitating nature which is conditioned on certain states of mind in the form of emotions, feelings, attitudes, or ideas. The continuity of the stutterer's speech is interrupted by spasms of the muscles involved in speech production. The stutterer is able to enunciate every sound or combination of sounds. Gutzmann describes the difference in one sentence by saying, "*Stottern ist ein Fehler der Rede; Stammeln ein Fehler der Aussprache,*" meaning that stuttering is a defect of conversation while stammering is a defect of enunciation.

The nervous system of the stutterer, the person whose speech is of a hesitating nature, presents a special makeup, that of increased irritability with diminished capacity; a system that through a heavy hereditary predisposition becomes easily affected from the least cause, and is constantly threatened with a break. Something of an unusual nature such as a shock, a fright, or an illness disturbs the stutterer emotionally and this starts him on his road of stuttering speech. He keeps thinking about it in the beginning and his constant dwelling on the fact that his speech is of a hesitating nature makes his thoughts become fixed habits. This is followed up by his imagination, which he is constantly bringing into play. Before long he is down and out mentally and physically when it comes to something pertaining to his speech.

Having a strong neurotic tendency he is naturally sensitive, impressionable, strongly emotional, and lacks the strength necessary to direct his will in a way which will keep him in a balanced state. Through his will being gradually weakened, the stutterer drifts on until he lives on a very low plane. He imagines all sorts of things in relation to his speech and they soon become realities in his mind. Despite

this it is wrong for any one to look upon him as weak-minded or mentally subnormal. As a matter of fact he possesses a very good type of mind, but it has become turned inward and is introspective. The difference between his and the normal state is simply the difference in viewpoint. When a normal viewpoint is changed to an abnormal one a disordered state is sure to follow.

The stutterer can never be coaxed out of his state. Indulgences only confirm his weakness and unhappiness. One thing he must get rid of and that is the idea that somebody else can lift him bodily out of his condition. Someone can help him to rise by giving him the necessary understanding and encouragement, but he alone is the one who must put forth the necessary positive effort. To be lifted out is only a partial and temporary relief. It serves only as a temporary crutch. Until his staying powers have been developed and there is a foundation for strength, reasoning, and faith, he cannot be benefited to any great extent. He must earnestly make up his mind that he is going to change and stay changed through every effort of his body and soul. Under such conditions he is bound to succeed as thousands of others have already done.

At the annual meeting of the Medical Society of the State of New York held at the Waldorf Astoria, New York City, in May, 1923, I gave a practical demonstration of the work of the National Hospital for Speech Disorders through the presentation of many patients who had suffered from stuttering speech. They gave talks in a normal fluent style without any trace whatsoever of their former speech defect. These patients demonstrated the permanency of their cure because they had received treatment as far back as six years, five years, and three years before they appeared at the meeting. To date they are still talking normally, a period of nine years.

What are the factors that have been responsible for the successful work of the National Hospital for Speech Dis-

orders, the first public Hospital founded in America devoted solely to the cure of defective voice and speech conditions? Why have thousands of defective speech patients that came and were sent to it from all parts of the country been given release from their impediment? Could any theoretical practice have effected such accomplishments?

It is the scientific understanding of the basic causes of this malady and the practical methods of rebuilding the lives of the patients afflicted with it, that ^{is} ~~is~~ bringing undreamed of results, and marking a new era in scientific progress. This problem is not a minor one, as was usually considered, but a major problem on a par with all other major defects. To do this work successfully a departure in Hospitals is necessary. On account of the many factors needed to carry out this coöperative work of the Doctor, the teacher, and the social worker, an independent clinic devoted solely to this work can only bring the desired results.

This brief outline about the person who stutters gives one a general idea of an individual type of sufferer who in most cases proves to be a rather unfortunate and complex patient. His stuttering is not as simple a condition as one might imagine. In another part of this book the subject is extensively analyzed and thoroughly treated. We have tried to cover every phase of the condition, we have tried to answer all questions that come up in the sufferer's mind. One will find that the malady, although complicated, is however not a mystery.

Read Part II for further study of STUTTERING.

CHAPTER II

THE PERSON WHO STAMMERS

The person who stammers — Central involvement — Peripheral involvement — Causes — Symptoms — Baby talk — Delayed Speech — Lisper and sigmatism — Tongue-tie — Aglossia — Lich glossa — Aphasia — Stuttering — Deaf mutism — Hysterical mutism — Hare-lip and cleft palate — Foreign accent.

STAMMERING speech is characterized by defective enunciation, that is the individual shows an inability to form correctly or utter any or all of the sounds of speech. It is not dependent upon the emotional speech life of the individual, but upon the mechanical speech life of the individual.

The stammering patient mutilates his speech on account of a central (brain) involvement, or on account of a peripheral (organic) involvement. The nature of the central (brain) involvement is either functional or acquired. Numerous diseases or conditions involving the brain and nerves give rise to various disturbances of speech such as Imbecility, Idiocy, Hereditary Ataxia, Amaurotic Family Idiocy, Progressive Muscular Atrophy, Congenital Hydrocephalus, Spastic Spinal Paralysis, Bulbar Paralysis, Injuries of Crus cerebri, of Pons, Infantile Cerebral Palsy, Syphilis, Acute Polioencephalitis, Multiple Sclerosis, General Paresis, Bell's Palsy, Post Diphtheritic Paralysis, Tumors of the Speech Areas, or of the Medulla, Epilepsy, Chorea, Spasmodic Tics, Hysteria, Insanity. The nature of the peripheral organic involvement is either congenital, such as hare-lip, cleft palate, malformations of the tongue, jaw conditions, etc., or it is acquired, such as conditions of lips, teeth, gums, palate, tongue, pharynx, larynx, ears, etc.

Therefore, in all conditions of defective enunciation there is present an anatomical defect which is found either

In the brain proper or in the organs of articulation, that is, the organs of speech or in the various connections between these two parts. In most cases of the Central Class the condition depends fundamentally upon an involvement of the structure of the brain; therefore the cause of the defect cannot be so easily detected.

It is a well known clinical fact that injuries to the brain, when the motor areas are involved, may result in spasms, paralysis, convulsions, etc. Likewise when a sensory area alone is affected, there result the various disturbances common to sensory nerves, numbness, parasthesia, and so forth; or when particular centers are involved, the various forms of Aphasia may result. Concomitant with these resultant conditions, or existing independently, these cases result from cranial injuries received in childhood; for instance, a fracture of the bones of the skull, or a concealed hemorrhage beneath them, causing destruction or disintegration of brain tissue (either centers or tract fibers between them), with resultant degeneration of the nervous element.

Patients having a functional central involvement demonstrate an organic condition in the cerebral tissue in various stages of development. In some instances this condition partakes of the nature of a manifest anatomical structural disintegration of the cells or fibers which go to make up the various speech centers, or their proper association tracts; in other instances this functional disturbance being sometimes immediately apparent at the first efforts directed in speech and sometimes of a more latent and potential character.

In other words, the fundamental cause is not a destruction of one or more of the speech centers, but a general enfeeblement or weakness of the cerebral cells from within the centers, thus betraying itself in a special way through the delicate function of speech. Consequently we can often expect to meet with solitary disablement of one of the

speech centers and functional integrity of the others; for example, the motor speech and auditory speech centers, although very closely related to each other in function, may be enfeebled or disabled together or separately, presenting to us the symptoms referable to failure in reception and interpretation of speech, more frequently than the symptoms referable to the failure in production.

In this enfeeblement of function the images resulting from external stimuli, such as hearing or seeing, are unable to continue in response to such stimuli, and as a result there ensues a substitution, a distortion, or even an entire loss of the efforts following the reception of the images. In order to make these facts more vivid it is important to understand the formation of images, perceptions, etc., and also the development of association between them. This refers especially to the so-called centers of the brain.

In most cases of the peripheral class congenital defects are the cause of the stammering. Only in a small percentage of the cases is the defect an acquired one. In peripheral conditions the defect is easily seen and recognized because of its superficial situation. An examination of the vocal tract readily demonstrates any anomaly present, for there exists an organic or pathological structural change in the speech organs.

The person who stammers usually presents a pronounced series of symptoms irrespective of whether the condition is due to a central or peripheral involvement. These symptoms are readily appreciated when tabulated according to definite forms, the terminology of the form depending upon the parts involved. The forms are as follows:

Stammering due to Labial Defects (lip conditions). — The lip letters *b, p, m, w, wh* may be formed incorrectly, substituted, or omitted.

Stammering due to Labiodental Defects (lip and teeth conditions). — The sounds of *f* and *v* may be substituted or omitted.

Stammering due to Anteglossodental Defects (front of tongue and teeth conditions). — The sounds of *s* and *z*, *th'* and *th''* may be formed incorrectly, substituted or omitted.

Stammering due to Anteglossopalatal Defects (front of tongue and palate conditions). — The sounds *t*, *d*, *n*, *r*, *l*, may be formed incorrectly, substituted, or omitted.

Stammering due to Medioglossopalatal Defects (middle of tongue and palate conditions). — The sounds *j*, *ch*, *y*, *sh*, *zh*, may be formed incorrectly, substituted, or omitted.

Stammering due to Postglossopalatal Defects (back of tongue and palate). — The sounds *k*, *g*, *ng* may be formed incorrectly, substituted, or omitted.

Stammering due to vowel defects. — Vowels may be incorrectly formed, substituted, omitted or added. Vowel defects are especially noticeable in those first learning the English language.

Stammering due to syllable and word defects. — Parts of words or whole words may be slurred, changed, disjointed or otherwise mutilated, so much so that a person's speech becomes so altered that he seems to be speaking a language of his own.

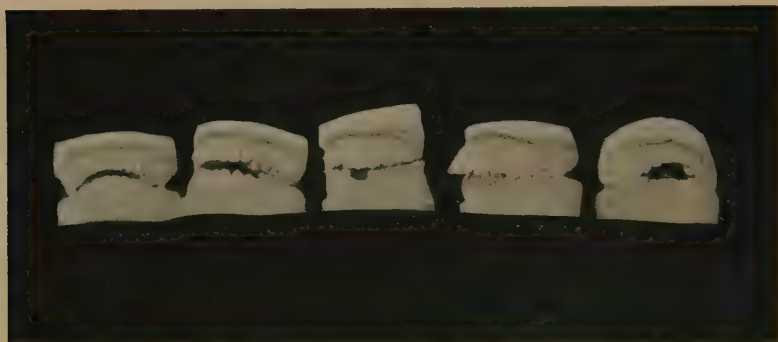
A prevalent stammering condition is the familiar childish mispronunciation known as *Baby Talk*. This is acquired by bad speech habits through imitation or from poor interpretation and production; as for instance a child will say *dood* for *good*, *tandy* for *candy*, *toap* for *soap*. If this condition is not guarded against and allowed to continue it becomes habitual and is not outgrown. Numberless adults have started their stammering career through baby talk.

Many children whose speech has been delayed often demonstrate defective enunciation while learning to talk. Their *delayed speech* may be due to retarded mental development, to lack of aggressiveness to denote wants, the result of too much care and attention, to protracted periods of sickness during the developmental age of speech, to negativistic tendencies found in atypical children, that type of

stubborn child who does everything badly, including the learning of speech.

Parents need not worry over the delayed speech of their child, even if speech does not develop until three years of age, as long as they are satisfied that the child hears well and is not mentally deficient.

The terms *Lisping* and *Sigmatism* designate defects of the s sounds — s, ss, z, sh, zh. Very often the individual who lisps will substitute another sound, that of *th* for *s*; as for instance he will say *thay* for *say*. Or again, he

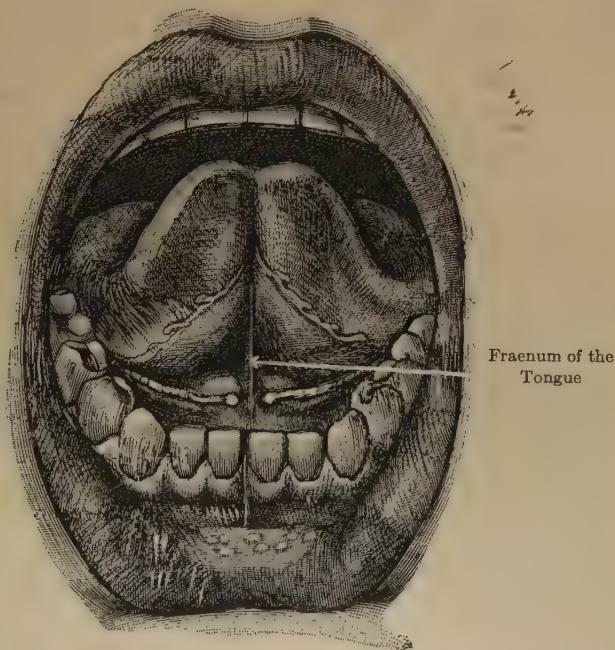


Casts showing teeth and jaw irregularities. These plaster casts were made from patients who had great difficulty with the production of different sounds, especially the sibilant sounds, S, SS, Z, Sh, Zh.

will expel a large quantity of air from one or both sides of his mouth (Lateral or Bi-lateral Sigmatism). This side emission of air will cause him to substitute another sound, that of *sh* for *s*; as for instance he will say *she* for *see*. This condition causes a great deal of unnecessary embarrassment and shame to the individual, for it can be readily eliminated through the proper corrective measures.

A popular name often applied to a number of stammering defects is *Tongue-tie*. Everyone has repeatedly heard the saying, "He is tongue-tied; that is why he cannot talk well." This term has been used for generations solely through lack of definite knowledge on the subject. Defective

speech due to adhesions of the tongue to the floor of the mouth (tongue-tie) is very rare; for the thousands of cases treated our records show that only two patients suffered from genuine tongue-tie that required operative treatment. Consequently, this frequent clipping of the tongue which is



The mouth widely open with the tip of the tongue drawn upwards to show the Fraenum of the Tongue. In the cut it appears as a vertical line in the center. This tissue connects the under surface of the tongue with the floor of the mouth. The frequent clipping of this Fraenum for delayed or imperfect speech is in almost all cases unnecessary.

so readily advocated by almost everybody for all cases of stammering speech is decidedly unnecessary, and an inhuman mutilation of the sufferer.

There are many people whose stammering speech is of a spluttering, clattering, tumultuous nature. This condition we term as *Agitophasia* or *Speech Agitans*. The rapidity of speech is so excessive that sounds or syllables are uncon-

sciously omitted, slurred, mutilated, or imperfectly uttered, causing at the same time the speech accent to become distorted. These patients have great difficulty in making others understand what they say. A pathological condition of the nervous system is usually present. Agitophasia may be associated with Stuttering or Agitographia (a form of writing in which letters, parts of letters, or words are mutilated or omitted).

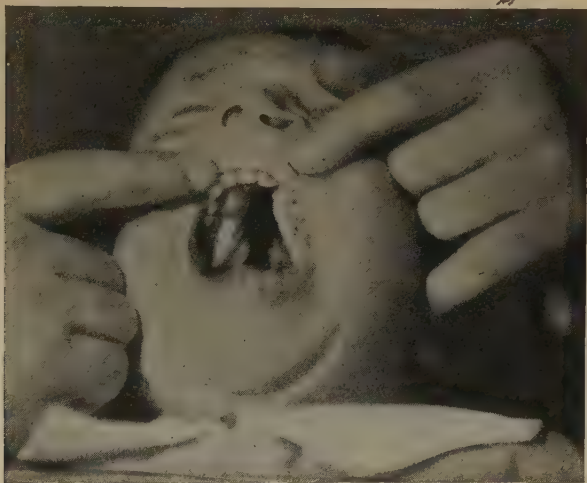
Another form of mutilated or Stammering speech particularly observed in young children is *Idioglossia*. These patients seem to speak a distinct language of their own. Parts of words or whole words may be slurred, disjointed, or otherwise mutilated. In severe cases they are quite unintelligible except perhaps to their little brothers and sisters, who often are the only ones who understand them. This condition of *Idioglossia* is not associated with weakness of intellect, although there is often a family history of insanity. It is probably due to congenital deficient appreciation of musical tone. It is not associated with any malformation of the organs of speech.

Many children suffer from *Auditory Dumbness*. The dumbness of hearing children, when young, is a condition of retarded speech development which is due to general physical weakness. These children hear the speech of others, understand what is said, but cannot speak themselves, being able only to stammer out a few unintelligible sounds. Only under careful supervision and treatment can they acquire normal speech.

Besides these cases of hearing dumbness, there are many who suffer from *Deaf Mutism*, children and adults who are both deaf and dumb. These cases being of a special class, their speech training is of a special nature, and it is not necessary to elaborate, as every one knows of the progressive work that is now carried on for the deaf. Under proper guidance they are taught the sounds of the language so that they not only speak but see and understand the speech

production of others (lip reading). Since the therapy of these cases consists in giving and improving enunciation, they naturally fit in our classification of the person who stammers.

These deaf and dumb cases must not be confused with cases of *Hysterical Mutism* which was quite a common variety of war hysteria. Hysterical mute patients are absolutely dumb, and sometimes, when this condition is



HARE-LIP AND CLEFT PALATE

This patient had a complete cleft extending through the lip, the hard and soft palate. The picture shows the lip closed following an operation. The dark area in the mouth shows the wide opening (cleft) in the hard and soft palate, which still requires operative measures.

combined with hysterical deafness, we have a result of *Hysterical Deaf Mutism*. These patients express themselves quite fluently through writing and gestures. Their treatment is highly specialized and entirely different from that of the deaf and dumb.

A large group of patients who have great difficulty with their enunciation are those who suffer from the congenital condition commonly known as *Hare-lip* and *Cleft Palate*.

A child may be born with a single or double cleft of the lip (Hare-lip), or a cleft of the lip and hard palate, or a cleft of the lip and soft palate, or a cleft of the lip and hard and soft palate. In the complete cleft and hare-lip condition the entire roof of the mouth is open, extending



THE MACKENTY SPLINT

This metal netting is used following an operation for closure of the palate, in order to prevent the patient from breaking the sutures with his tongue. The darker area in the center of the cast shows the space that was open in the roof of the mouth prior to the operation.

through the upper gum and lip. One can also have a cleft of either the hard or soft palate independent of a hare-lip, and vice versa.

Strange as it may seem, the speech or voice defect does not coincide with the size of the palatal defect; for there are small defects which greatly interfere with the production of speech, while in some large defects of the palate, even with hare-lip, one finds tolerable good speech without even resorting to the use of mechanical interference. It is hardly necessary to state that closure of the cleft does not remedy the defective articulation; for although operative measures may have been successful, the speech remains the



TWO TYPES OF CHURCHMAN

These artificial hard and soft palates are used for adults when operative measures are deemed inadvisable. These plates when properly adjusted, act satisfactorily and aid in the speech training, making it possible to obtain desired results.

same. However, the unpleasant nasal intonation that always accompanies this defect becomes more normal and the resonance is improved through the changed anatomical status.

Cleft palate patients, on account of lack of elasticity and mobility of the soft palate, are apt to make a very unpleasant nasal snort during the production of many of the consonants. They find great difficulty in making the consonants *k* and *g*, and very often also of *l*, *t*, *d*, *s*, *z*, etc. Where there is a hare-lip there is a difficulty in the production of the labials *p*, *b*, *m*, *f*, *v*.

The existence of *Foreign Accent* in our English speech of to-day is a potent factor in the imperfect amalgamation of the numerous elements which constitute our American citizenship. Foreign Accent, being of the nature of imperfect or defective speech, is the result of incorrect articulation and enunciation and is therefore classified, from our therapeutic viewpoint, as stammering speech. The establishment of a correct knowledge of the Phonetics of our language is beneficial for its elimination.

Many children, either foreign born or of foreign parentage, develop a Speech Conflict because they are trying to balance normal English speech practiced at school with the foreign language spoken at home. The constant use and hearing of a foreign tongue subjects the individual to a distinct type of enunciation. Such an individual finds great difficulty in adapting his speech organs for the exact articulation necessary for the proper production of our consonants and the many variations of our vowels.

This brief outline about the person who stammers gives one a general idea of the many conditions that may occur under this heading. No matter what the cause of the stammering and no matter what label the condition is given, the fact remains that he suffers from some form of defective enunciation, and therapeutically all of these patients are handled from the same starting point. It is

necessary to give them practical speech work along the special lines needed for each individual case.

In the part of the book devoted to this subject you will find corrective measures and drill work.

Read Part III for further study of STAMMERING.

CHAPTER III

THE PERSON WHOSE VOICE IS ABNORMAL

The person whose voice is abnormal — Organic and functional manifestations — Troubles of professional voice users — Hysterical conditions — Nasality — Amusia — Diagnosis of nasality — Chronic hoarseness — Voice changes — Falsetto voice — Eunuchs and eunuchoids — Treatment of falsetto voice.

THE vocal muscles are the most delicate muscles of the whole body. There is such an extreme fineness to the mechanism of voice production that conditions continually arise that impair the voice. A great many people suffer from various organic and functional manifestations in the respiratory tract which may result in an impairment of the voice. Some of these conditions are: Hyperplastic Rhinitis, Nasal Obstruction, Adenoids, Tonsilitis, Hypertrophied Tonsils, Follicular Pharyngitis. Of the laryngeal disturbances there is frequently observed conditions of Hysterical Mutism, Laryngeal Phobias, Aphonia, Hypophonia, Phonesthesia, Laryngeal Spasms, Paralysis. From all appearances the frequency of these conditions can be readily explained by the multiplicity of functions which require the use of good voice, as in the case of clergymen, lawyers, actors, orators, teachers, and salesmen.

Laryngeal or pharyngeal trouble of professional voice users becomes a serious problem on account of their livelihood depending upon their voices. Under these circumstances neuropathic tendencies develop very readily; for example, let any slight laryngeal trouble which may happen to last for a few days disturb the patient and fixation may be produced. That is why patients suffering from *Aphonia* (loss of voice), *Hypophonia* (whispered voice), and *Phonesthenia* (a fatigued weak voice) carry their condition for a

long period of time and have great difficulty in getting rid of their trouble.

When patients with these last named conditions present themselves for treatment at a speech hospital, their trouble can usually be traced to an hysterical element. While hysteria is not an organic disease, there being no involvement of the peripheral organs, of the spinal cord, or of the medulla, it nevertheless is a defective equation of the personality. In any case it is very real and very distressing to the sufferer, for speech production with voice impairment is very difficult and unpleasant.

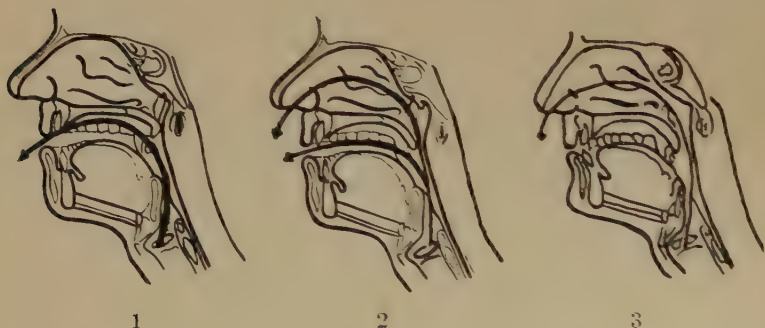
Vocal sounds are produced by coördinate action of the phonotory and respiratory mechanism. These two mechanisms when acting independently may be apparently excellent. When for any reason the simultaneous action of these two mechanisms is disturbed, the result is loss of vocal sounds or phonation. We may then have loss of voice with no paralysis whatsoever of the vocal cords or of any of the intrinsic muscles of the larynx. This is usually the case in patients who suffer from the above conditions. While nothing of a pathological nature is seen on examination of the vocal tract, still the patient on account of his mental status demonstrates his voice difficulties to a marked degree.

Nasality, a nasal intonation, is an abnormal voice condition that many people have. This tonal defect is due to disturbances in the vocal vibrations which pass from the oral to the nasal cavity, changing non-nasal sounds into nasal sounds, the nose being open when it should be closed, or vice versa, being closed when it should be open.

During normal breathing the soft palate hangs loosely so that there is a communication between the nasal cavity and the mouth cavity. When the mouth is closed the soft palate, which is held somewhat tense, is swayed by the respiratory currents in a passive manner. For all sounds except *m*, *n*, *ng*, the velum or soft palate moves upward, almost closing off the mouth cavity from the nasal cavity.

If for any reason there is an interference with this normal function, the result is a nasal intonation.

Nasality may be due to congenital conditions, as cleft palate cases; or it may be due to injuries following the removal of tonsils and adenoids, to inflammations (nose, pharynx, etc.), tonsillitis, diphtheria, syphilis, tuberculosis, etc., to tumors, to nervous conditions, bulbar paralysis,



The arrows in these diagrams indicate the direction that a current of air can take when leaving the larynx. The first shows the air-current passing through the mouth. The second shows the air-current passing through both mouth and nose. The third shows the air-current passing through the nose. In cases of Nasality, the soft palate hangs loosely and the vibrating air-current passes mainly through the nose.

ties, etc. It causes the voice to become weak, flat, or dull, of a nasal non-melodious quality. It causes a change in speech, usually making enunciation indistinct.

Frequently we hear a mother say: "My child speaks through his nose, and no matter how many times I tell him not to speak that way, he does not mind me." She fails to realize that in such cases of nasality there is always present an abnormal condition either of the nose or of the mouth, and that it can be cured only through proper diagnosis and treatment.

Following an operation for cleft palate it occasionally happens that the soft palate is too short to reach close to

the posterior pharyngeal wall; consequently some cleft palate patients possess to a more or less degree a permanent *Rhinolalia-aperta* voice, a nasal voice, even after everything possible has been done by both operative and speech-training measures. The permanency of the nasal condition is due to the fact that too much tissue was removed during the operation, resulting in a permanent opening, for most of the soft palate is not present.

While on this subject of cleft palates, an interesting phase which these patients present can be noted. All cleft palate cases suffer from *Amusia*, which is a disturbance in the musical faculty. They all demonstrate one definite form of *Amusia*, that of tone deafness. Defects in the musical and speech faculties may coexist or exist independently of each other. The independent occurrence of disturbances in their musical faculty points to the existence of a separate center presiding over the musical memory.

No progress can be made in the elimination of Nasality, the great bane of cleft palate cases, until the patient's musical sense has been developed to such a degree that he or she realizes the difference between nasal and non-nasal intonation. As soon as this takes place the patient strives for purer intonation, and gradually the nasality diminishes until it is to all intents and purposes completely lost. In other words, he has lost his tone deafness and of course does not suffer from *Amusia* any longer. He is then able to differentiate nasal from non-nasal sounds and ready to help himself in the elimination of his Nasality.

Various tests are employed for the diagnosis of nasality. A simple test for the diagnosis is as follows: While producing different speech sounds, alternately open and close the nose. If any changes in quality and volume of tone occur, excepting the nasals (*m*, *n*, *ng*), a condition of nasality exists. By means of a small mirror the escape of air from the nostrils can be detected. The flame test shows irregularities in movement of a candle flame, which depend upon

the quantity of air emitted through the nose when repeating speech sounds. The multiple velum test is an accurate test allowing both patient and examiner to note and recognize changes in tone vibrations. Normal graphic tracings are used to show comparison with abnormal tracing obtained in nasality.

The standard bubble test is a therapeutic as well as a diagnostic measure. It not only determines nasality, but is a strong factor for its elimination. Children consider the test a plaything and through constant interest and practice promote normal action of the velum. Nasality is readily corrected if intelligent consideration is given to the causes and conditions present. On the whole the prognosis is favorable. The treatment, besides being reëducational, is operative or non-operative, depending upon each individual case. Special hand obturators and electricity have been found beneficial.

Children frequently suffer from *Chronic Hoarseness*, and in far too many cases it is permitted to persist for a long time before a physician is consulted. Such hoarseness may be due to overexertion of the voice, but it also may be due to catarrhal conditions of the nose and throat, or to tumorous growths on or about the vocal cords. Proper medical and surgical treatment usually eliminates the condition.

Every one is acquainted with the *Voice Changes* and disturbances manifested by children, especially boys, upon attaining the age of puberty. There may be hoarseness, or change of voice either to falsetto or to abnormal depth. Here again there is danger of the disturbance proving chronic, and if it continues for a protracted period the parent should see that proper curative measures are instituted.

There is no condition more distressing or embarrassing than a shrill, high-pitched, woman's voice, a *Falsetto Voice*, in an adult male. I would like to say a word about the

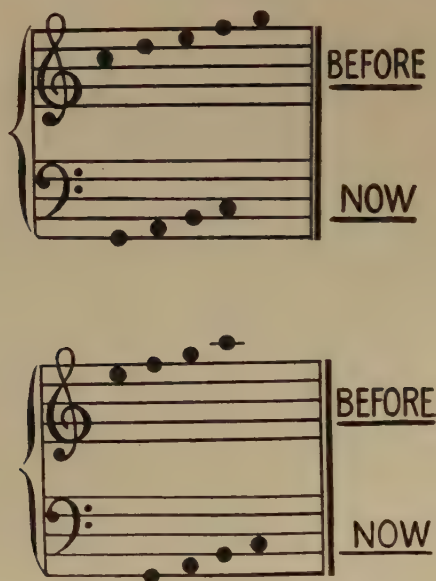
prevailing erroneous impression in regard to this falsetto voice in the male. A falsetto voice is a voice often reckoned to the head register, its volume and area being almost as large as the chest register, reaching from about D^1 to F^2 . It is an octave above the chest register. It is of a thin, shrill quality, sounding forced or unnatural, and, as its name implies, is a false voice. In brief, it is a child's voice produced by an adult, originating at that period of life when physically the boy or girl is man or woman in everything but voice. This voice suggests a lack of muscular control, besides a disturbed balance in the respiratory tract.

Of the vocal anomalies that occur during or following mutation, the persistent falsetto voice is the one most frequently observed. While the condition occurs in both males and females, most of the cases that come under observation are in males. The falsetto voice is characteristic of the voice of the eunuch or the eunuchoid. While their voices are practically similar in reference to pitch, ranging between tenor and soprano, they are absolutely dissimilar in reference to origin.

On account of this similarity, the term *eunuchoid voice* has been used synonymously with falsetto voice. The use of this term has given rise to much misunderstanding, which of course is rather unfortunate for those having a falsetto voice, for the falsetto voice of an adult male who is not a eunuch or a eunuchoid does not depend on imperfect genital development, but in practically all cases is the result of a faulty habit which is contracted by the subject at the time of the change of voice and retained in after life.

When treating these cases a number of factors must be given consideration. The general physical condition of all these patients must be improved. A tonic for the nervous system is indicated. Pathological conditions of the vocal organs requiring surgical measures should be instituted. Massage and electricity play an important rôle in overcoming the faulty coördination of the laryngeal muscles. The

depressors are developed so that the tug between the levators and the depressors becomes equalized, and thus the proper laryngeal balance is established. This muscular coördination is further established through definite vocal exercises executed in notes of lower pitch than the falsetto. These exercises are also instrumental in promoting normal action



TWO FALSETTO VOICE CASES

Before treatment the voices of these patients ranged from C² to G² and E² to A². After placement their voices were brought within the range of the male speaking voice as above.

of the vocal cords. Through the carrying out of these different measures the faulty psychical element, which is always present in these cases, is counteracted and the patient's psychical as well as physical anomalies are eliminated.

The treatment usually does not require an extensive period of time. Sometimes it is rather difficult to overcome a patient's psychical state. To his ears his voice sounds agreeable, and it takes some time to educate him to recognize

the disagreeable qualities which it possesses. His or her musical sense must be stimulated and developed, and as soon as that is accomplished the rest is comparatively easy.

This brief outline about the abnormal voice gives one a general idea of various conditions that may occur under this heading. While voice patients are not as numerous as defective speech patients, still there are enough sufferers to warrant decided interest in their behalf. Curative measures are often difficult and prolonged, but diligent and persistent effort will bring the desired results.

In another part of this book the subject of voice is elaborated upon, so that any one can get a practical working knowledge concerning the improvement of the voice.

Read Part IV for further study of the VOICE.

CHAPTER IV

DIAGNOSIS—HISTORY OUTLINE

THE diagnosis of a defective speech or voice condition appears rather difficult if no specific scheme is followed out when making it. The sufferer very often presents a complex picture. His voice or speech sounds strange and abnormal. His condition may have stamped him in such a way that he presents numerous mannerisms. He talks and acts differently, in fact, his very appearance is different. It is often quite surprising to note the variety of complications that a case may present, and also most interesting to see how it resolves itself when separated into the elemental phases which compose it. The plan followed will readily appeal to the reader, especially after one has studied the conditions in the preceding pages.

The object of this diagnostic plan is to make it possible for parents, patients or teachers, who are so situated that they cannot avail themselves of competent specialized advice, to arrive at some definite understanding of the sufferer's voice or speech condition. They should be able to classify the condition so that no misunderstanding arises when discussing or handling the case. Again, if it is necessary to consult or seek advice through writing, it will prove invaluable to have a common terminology. Technical terms have been avoided wherever possible.

In diagnosing a case one of three things must be determined, as previously pointed out, and these are:— Does the patient stutter?— Does the patient stammer?— Does the patient have a voice defect? A differential diagnosis of these major conditions can readily be made if the following plan is carried out. Its simplicity is its effectiveness.

At our Hospital, when a patient applies for treatment the doctor asks him, "What do you complain of?" The patient may answer that he has trouble with his voice. He may say, "My voice is weak," "My voice sounds harsh," "My voice embarrasses me it sounds so high," "My voice is so low that people can't hear what I say," "My voice is nasal," "My voice is hoarse," "I had a cold and lost my voice," "I had a shock and lost my voice," "My throat feels tired when I speak," or a parent may say, "My child talks through his nose," etc.

This immediately eliminates one of our three major conditions so that our differential diagnosis is now narrowed down to the remaining two — whether the patient has a stuttering or a stammering condition.

If the patient says that he has trouble with his speech, the doctor proceeds as follows. He looks at the patient intently and asks him in an abrupt manner, "What is your name?" If he is a stutterer he invariably displays nervous tension and is somewhat afraid, a state he is continually in if old enough to realize his affliction. He is full of fear, and the abrupt question frightens him still more. He immediately loses his balance, he becomes mentally and physically disorganized and commences to hesitate, hem and haw, and finally after a great deal of difficulty gets it out. Almost all stutterers complain that one of the most difficult things for them to say is their name. He may find it hard to start or he may repeat the initial letter or part of his name over and over, or he may give part of his name and be unable to say the rest, or he may gasp for breath, he may blow out a great deal of air, he may contract the muscles of his throat and stiffen his lower jaw to such a degree that it is impossible for him to say anything. In the meantime, while any or all of these things are going on, he may try to relieve his nervous tension by uncontrolled movements of his eyes, head, arms, or legs. This performance on the part of the patient immediately establishes the fact that he suffers from emotional

instability, his condition arising through his mental status. In other words, he is a stutterer. His condition does not arise through a defective status of his vocal tract, for no matter how apparent it may seem or how much the patient insists there is a defect somewhere in his mouth or throat, one must not be misled. A stutterer's condition is always due to emotional instability and never to a physical disability.

On the other hand, if the patient is a stammerer and the doctor asks him his name in the same manner as before, he always answers it promptly without any hesitations or repetitions. He is usually calm, although sometimes, like most of us, slightly embarrassed, but he is never afraid and always retains his emotional balance. In giving his name he may or may not show his defect although his condition is one of *defective enunciation*. He may be able to form correctly or utter the sounds which happen to be found in his name, but may have all kinds of difficulties with other sounds.

The next step therefore is to test the patient's speech. This can be done by having him repeat words, or sentences, or read a short selection in order to ascertain what form his stammering takes and just where the defect lies. The tests are as follows:

Word Test. — In giving the Word Test, hold a piece of paper in front of your mouth so that the patient cannot imitate your performance. Make sure to say the words clearly and distinctly in order to be plainly heard. Write down any defects noticed. Repeat the following words, noting how the patient says the initial consonant or the initial vowel.

Consonants

hat	find	day	good	jaw
you	vest	no	see	quart
pie	when	lady	zone	x-ray
bat	we	ride	shop	thank
milk	take	key	chair	this

Vowels

arm	ask	it	use	out
age	eel	ice	up	owe
at	egg	old	ooze	oil
all	ermine	odd	oolong	oyster

Sentence Test. — In giving the Sentence Test, follow out the same procedure. Listen carefully as to how the specified consonant or vowel sound is uttered when used in a sentence and write down any defects noticed. Have the patient repeat these sentences after you.

Consonants

- h* — He has a high hat.
- y* — Yes, you yelled yesterday.
- p* — Polly, pick up the paint pot.
- b* — See the big black bear.
- m* — Mary's mamma made it.
- f* — Frank caught five fish.
- v* — The view of the valley is fine.
- wh* — The wheel whirled and wheezed.
- w* — Wee Willie won a wagon.
- t* — Tom tells no tales.
- d* — The day is dark and dreary.
- n* — Ned is never neat.
- l* — Look at little Lucy.
- r* — He ran around the rock.
- k* — Kate kept the kitchen clean.
- g* — Gus gave Peggy a gift.
- ng* — It is a long strong string.
- s* — See the sun set.
- z* — The bees buzzed around the rose.
- sh* — She used the sharp shears.
- zh* — The azure sky was a pleasure to behold.
- ch* — The Chinese champion was cheered.
- j* — Jack and Jim joined the army.

- qu* — The queen was quaint and queer.
x — The sexton had boxes of wax candles.
th — Get the thimble and thick thread.
th — Feathers flew hither and thither.

Vowels

- a* — The lark flew to the arch in the park.
 It is too late to make a sale.
 The cat is an animal.
 The ball will fall on the shawl.
 It is the last class.
- e* — We peel a peach before we eat it.
 Spend twenty cents for eggs.
 She earned her ermine wrap.
- i* — The five-dollar bill is in the till.
 Ivan's idea was fine.
- o* — The old post was in the open snowy road.
 She did not stop to shop.
- u* — The union did its duty as usual.
 Ugly black mud was under us.
 The purse and curtains were burned.
- oo* — The moon will soon brighten the room.
 The cook took his foot from the brook.
- ou* }
ow } Our cow is out in the field now.
- oi* }
oy } The oil in the ointment soiled the doily.

Reading Test. — In testing, through the reading of a selection, have the patient read the following, noting as many abnormal characteristics in his voice and speech as it

is possible to detect. Listen carefully and determine if any of the sounds are incorrectly made, slurred, omitted, added, incomplete. Does he try to read with his mouth shut? Is there a general indistinctness as if there were something in his mouth? Does he read with excessive rapidity? Is his reading nasal? Does he blow out air on the s sounds? Does he have a nasal snort? Has he a Foreign Accent? Is there anything abnormal about the Pitch, Volume, or Quality of his voice? Does he ^{read} with inflection and emphasis, or is his tone monotonous? Write down any defects noticed.

I shall pass through this world but once. Any good thing, therefore, that I can do, or any kindness I can show to any human being, let me do it now. Let me not defer it nor neglect it, for I shall not pass this way again.

Four things a man must learn to do
If he would make his record true.
To think without confusion clearly;
To love his fellowmen sincerely;
To act from honest motive purely;
To trust in God and Heaven securely. — *Van Dyke*.

The best class, to be earliest organized and longest sustained, the class that never graduates, is the class in which a boy is trained to say, "I ought; I can; I will." — *Bishop Vincent*.

We join ourselves to no party that does not carry the flag and keep step to the music of the Union. — *Choate*.

Let our object be, our country, our whole country, and nothing but our country. And by the blessing of God may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty. — *Webster*.

A practical way to use the above tests of words, of sentences, and selections, is to have them typed on three separate cards so that they can be handled and read easily.

After going through all of these tests, a fairly accurate

idea is obtained of the patient's speech status and one should be able to conclude definitely whether the individual's speech is characterized by defective enunciation. In other words the sufferer is a stammerer. His condition depends upon a general or special organic involvement which interferes with the normal mechanics of speech production.

If a stutterer is given these same tests it will be noticed that he constantly demonstrates his emotional instability. If he is at ease, if he is not excited, if his emotions are not aroused, he will have no difficulty in saying the test words, the sentences, or reading the selections. For instance, if in a room by himself, he will read the selections in a perfectly normal and correct manner; but on the contrary, if asked to read them aloud, his inferiority complex comes to the fore, his fear completely undermines his balance, and there is a complete loss of harmony between his mentation, respiration, vocalization, and articulation, and his efforts result in speech of a hesitating, stuttering nature.

Consequently it at once becomes apparent that the differential diagnosis between a stutterer and a stammerer is comparatively simple. The stutterer, in brief, is an individual whose emotions become aroused to such a degree that when speaking he is afraid. He hesitates, reduplicates syllables, words or sentences, may or may not have facial and bodily movements, spasms of muscles, etc. His condition is functional and is not caused through a defect of his vocal organs, but depends upon his nervous constitution, his nervous emotional life. The stammerer on the other hand is an individual who may be somewhat embarrassed or ashamed when speaking because of his inability to form correctly or utter any or all of the sounds of speech. His condition is organic and does not depend upon his emotions, but upon the various organs concerned in the development and production of speech. Being afraid does not enter his problem at all. His is a developmental and mechanical inability of correct performance.

The three major conditions — the stuttering, the stammering, the abnormal voice — are easily discernible when there is only one condition present. The only time that the classification may be somewhat confusing is when the patient presents more than one condition. He may suffer from stuttering and stammering, or stuttering and a voice condition, or stammering and a voice condition, or again the three conditions may be present in the same individual. However, through careful analysis one can always make the correct diagnosis.

After a patient has been classified under one of these three major conditions, the next step in the diagnosis is to obtain his general and special history. The following have been used and found practical:

GENERAL HISTORY OUTLINE

(A series of questions that one can ask any defective speech sufferer or that can be answered by the sufferer himself in order to help establish a differential diagnosis.)

1. Name — Address — Age — Where born — Color — Weight — Height — Occupation — Religion — Married or single?

2. Father, where born — Mother, where born — Number of brothers in family — Number of sisters — Did any one in family (immediate or parents' families) suffer from insanity, epilepsy, feeble-mindedness, nervousness — Did any member of your family have a defective speech condition — A defective voice condition?

3. During childhood did you have a fall, an accident, convulsions, scarlet fever, measles, diphtheria, whooping cough, meningitis, epileptic fits, chorea (St. Vitus Dance) — At what age did you begin to walk, to talk — Did you wet the bed after the age of two — Did you drool — At what age did you begin to keep yourself clean, dress yourself — Were you considered a nervous child, troublesome, quiet, emotional, bright, dull, different?

4. At what age did you go to school — At what age did you stop school — Did you attend High School, College, Evening School — Did you like to go to school — Were you interested in school activities — Were you able to adapt yourself to school conditions — Were you able to recite in class — Did you leave school on account of your speech defect?

5. At what age did you start work and at what — Did you learn a trade, what — Did you take up a profession, what — How many positions have you held and what kinds — What is your present work — What is your present salary — Are you satisfied with your present work, if not, why — What is your ambition as to your future?

6. At present are you in good health — If not, state your trouble — Have you trouble with your eyes, ears, nose, throat, heart, lungs, stomach, swelling in the front of your neck (thyroid enlargement), cleft palate — Are you paralyzed or crippled in any way — Did you have your tonsils and adenoids removed?

7. Can you talk normally when alone — Can you talk well when not afraid — Do you hesitate in your speech when nervous or excited — Do you repeat syllables, gasp for breath, stop, not able to say anything, do any other thing that interferes with your speech — When trying to talk do you make movements with your eyes, mouth, head, arms, legs, etc.? If you demonstrate any or all of these conditions, your trouble is functional, depending upon your emotional instability. This instability shows itself in your stuttering speech.

8. Can you make the consonants and vowels correctly — What letters, words, etc., do you say incorrectly, or omit — Do you always have trouble with the same sounds or words — Are you constantly troubled with your defect whether you are in the presence of others or not — Does fear influence your speech — Are you afraid to speak — Do you speak plainly — Do you find it hard to make people under-

stand what you say — Does your speech often make you ashamed or embarrassed? If you demonstrate any or all of these conditions, your trouble is organic, depending upon a central or peripheral involvement. This inability shows itself in your stammering speech.

9. Does your throat trouble you so much that it affects your voice — Can you produce voice — Did you lose your voice — Do you speak in a whisper, low voice, high shrill voice, weak or strained voice, nasal, hoarse⁴ — When tired or not feeling well do you notice any change in your voice? If you suffer from any of these conditions, your trouble depends either upon a functional or an organic involvement. This involvement shows itself in your abnormal voice.

SPECIAL HISTORIES

If the condition is functional, depending upon emotional instability and manifesting itself in *hesitating speech*, the individual is a stutterer and should now answer the questions under *Special History for the Stutterer*.

If the condition is organic, depending upon a central (brain) or peripheral (vocal organs) involvement and manifesting itself in *defective enunciation*, the individual is a stammerer and should answer the questions under *Special History for the Stammerer*.

If the condition is functional or organic, depending upon central or peripheral involvement and manifesting itself in the voice, the individual suffers from an abnormal voice condition and should answer the questions under *Special History for Abnormal Voice Conditions*.

Special History for the Stutterer

1. At what age did you begin to talk?
2. During your childhood was any language besides English spoken in your home?
3. What was your home environment during childhood — Were you given too much protection, too much freedom,

too much discipline — Was the home atmosphere strict, easy — Were the people around you excitable?

4. At what age did your speech trouble begin?

5. Do you remember your first stuttering experience, if so what was it?

6. What do you know about the cause of your trouble?

7. Did you have a fright, shock, fall, illness, imitate some one? Explain.

8. Can you produce speech at all times?

9. Do you make unnecessary sounds or bodily movements before you speak?

10. Do you gasp for breath when talking, feel short of breath, blow out air, no breath left to talk with, have an empty feeling in chest or abdomen?

11. Do you stop on certain sounds, repeat sounds, repeat first or last syllables, repeat or stop at certain words?

12. Do you get spasms of the lips, tongue, soft palate, throat, vocal cords, chest, diaphragm?

13. If spasms are present, do they occur when you whisper, when you sing, when you are making vowel sounds?

14. Do tics (habitual muscular twitchings) such as blinking an eye, twitching of mouth, jerking of head, accompany your speech — Do they come only when speech is attempted or are they continually present?

15. Did you notice that your speech is constantly influenced by different conditions — Is your speech *better* or *worse* when talking at home, at school, to friends, to strangers, to your employer, to men, to women, to children, to pet animals, socially, over the telephone, in winter, in summer, when tired, when arguing, when one looks at you directly?

16. Are you afraid of certain letters or words, afraid to say your name when asked, afraid to look at the person you are talking to, afraid to mingle socially? Does your speech make you feel inferior?

17. Can you do the following without stuttering — talk to yourself, make a public speech, sing, act a part in a play,

use a dialect, recite with others — Can you carry a tune — Do your fingers stutter when using a typewriter, a telegraph keyboard, when playing a musical instrument?

18. In reference to some of your general reactions, are you timid or bold, reserved or friendly, cheerful, grouchy, despondent, melancholy, dissatisfied, non-social, easily excited, easily angered, easily tired, awkward and clumsy, always in a hurry, overenergetic, underenergetic, always complaining, not getting a square deal, ^{new} the world against you, constantly wanting a change — Do you lack control, concentration — Do you have daydreams, special interests, hobbies — Have you any special fears or phobias, any special habits — Do you think your speech defect is the sole cause of your lack of progress — Does it interfere with your physical condition, with your educational progress — Are you continually thinking about yourself and your speech?

19. Are you constantly under nervous tension — Does your emotionalism cause your eyes to water easily, to have excessive saliva in your mouth — Do your hands sweat, do they feel clammy or cold — Do you have headaches, dizzy spells, palpitation of the heart — Do you bite your finger nails — Do you sleep well?

20. Is your defect getting better or worse — How do you feel about your defect — How do you think others feel about your defect — Does your defect cause you to change and assume a different personality — Have you had any help for your condition — Was there ever any complete arrest of your condition — Is there anything further that you would like to say about your condition?

Special History for the Stammerer

1. At what age did you begin to walk — At what age did you begin to talk — At what age did your speech trouble become noticeable?

2. During your childhood was any language besides English spoken in your home?

3. Did you always hear correct English speech?

4. What do you know about the cause of your trouble?

5. What letters do you form incorrectly, substitute or omit? Are they the letters formed by the lips: *b, p, m, w, wh* — The letters formed by the lips and teeth: *f, v* — The letters formed by the front of tongue and teeth: *s, z, th, dh* — The letters formed by the front of teeth and palate: *t, d, n, r, l* — The letters formed by the middle of tongue and the palate: *j, ch, y, sh, zh* — The letters formed by back of tongue and the palate: *k, g, ng*?

6. Do any members of your family show the same defect as yours?

7. What vowel sounds do you make incorrectly, substitute or omit?

8. What sounds, parts of words, or whole words do you slur, change, make incomplete or otherwise mutilate?

9. Have you had any brain or nervous condition which affected your speech such as Encephalitis, Feeble-mindedness, Post-Diphtheritic Paralysis, Cerebral Hemorrhage, Tumors of the speech areas, Epilepsy, Chorea, etc.

10. Have you any condition which affects speech production such as hare-lip, feeble lips, cleft palate, weakness of the soft palate, nasal stenosis (obstruction), teeth irregularities, protrusions or recessions of jaw, tongue malformations, pharyngeal and laryngeal involvements, paralysis of any of the muscles of articulation, partial or complete deafness, tone deafness?

11. Do you have baby talk — Was it acquired through imitation — Was it acquired through poor production?

12. Do you lisp — Do you substitute *th* for *s* — Do you have trouble with any of the *s* sounds: *s, z, sh, zh* — Do you expel air from one or both sides of your mouth, making *sh* for *s*?

13. Are you tongue-tied — Did you have your tongue cut; if so, when?

14. Do you suffer from speech agitations — Is your speech so rapid that you unconsciously omit, slur, mutilate, or imperfectly utter your words?

15. Did you suffer when young from Idioglossia — Is your speech unintelligible — Do you speak a language of your own — Do you slur, disjoint, or otherwise mutilate your words?

16. Was the development of your speech delayed or was the development of your speech so retarded that you suffered from Auditory Dumbness? You could hear and understand what was said but could not speak yourself.

17. Is your defective speech due to Defective Hearing — Are you partially deaf, totally deaf — What special education, if any, did you get for your condition?

18. Have you a hare-lip — A cleft palate (roof of mouth open) — A short or split uvula — Were you operated for your lip, your palate, how many times — Did it make any change in your speech — Is your speech nasal — Do you blow out when you talk — Snort when you talk — Can you blow out a match, blow up a paper bag — Does your speech and voice sound right to you — Can you carry a tune or are you tone deaf — Can you make these sounds correctly: *k, g, s, z, l, t, d, b, p* — Were your tonsils and adenoids removed — Did it make any change in your speech?

19. Do you have a Foreign Accent — Were you born in this country — What language besides English do you speak at home — Do you mingle with English-speaking people or with foreigners?

20. Did you ever take treatment for your condition — How did you respond to treatment?

Special History for the Abnormal Voice

1. Are you able to use your voice?

2. Do you use your voice professionally as a clergyman, lawyer, actor, teacher, salesman, lecturer?

3. How does your voice sound to you; is it high, low,

loud, soft, weak, shrill, harsh, husky, hoarse, breathy, rasping, gruff or non-musical, throaty, nasal?

4. Did you lose your voice completely (aphonia) — Do you talk in a whisper (Hypophonia) — Have you a strained weak voice, easily tired (Phonesthenia) — What caused your condition — Do you have neuropathic tendencies — Do you suffer from hysteria — How long have you had this voice condition — Does it disturb you mentally?

5. Do you suffer from Nasality — Is the intonation of your voice nasal — Is it due to cleft palate, inflammation of nose or pharynx, to the removal of tonsils and adenoids, tonsilitis, diphtheria, syphilis, tuberculosis, tumors, nervous conditions, bulbar paralysis, ties, etc. — How long have you had this condition — Is your musical faculty disturbed — Are you tone deaf.

6. Have you a very high pitched voice, a falsetto voice — Did it develop with voice changes at the age of puberty — Does your voice break, causing you to alternately use a high and low voice when speaking — Can you control the pitch of your voice?

7. Did you ever take treatment for your condition — How did you respond to treatment?

A speech or voice defect, on analysis, always proves that it is the result of some physical or mental anomaly found in the makeup of an individual; in fact it is merely a symptom of a pathological condition that is present. In order to ascertain the underlying cause, it is essential that the sufferer should not only go through a speech or voice examination, but also receive a general physical examination, and if possible an examination of the ears, nose, and throat, by one specializing in those conditions. A report from a competent dentist is useful in many cases. He should then be examined by a Neurologist for any involvement of the nervous system. A psychological examination will be found useful in measuring intelligence, and in discovering emotional conflicts and complexes, etc.

From all this one can readily understand how far reaching and complex a speech disorder is, and the many forms of treatment required in order to effect a cure. It would be useless to tabulate the different phases of the medical, dental, neurological, and psychological examinations, for it is technical and belongs to those specializing in that field.

In order for the patient to reap the benefit from the reports of these various examinations, he must find some one who can interpret these findings and use them to the best advantage in effecting a cure for him.

PART TWO
STUTTERING

- I. ASPECTS OF MALADJUSTMENT
- II. SPEECH IN GENERAL
- III. MISCONCEPTIONS
- IV. HOW STUTTERING BEGINS
- V. FURTHER DEVELOPMENT OF STUTTERING
- VI. PRIMARY EFFECTS OF STUTTERING
- VII. DEVELOPMENT OF ABNORMALITIES
- VIII. OUTSTANDING CHARACTERISTICS
- IX. VARIOUS TYPES OF STUTTERERS AND OTHERS
- X. EMOTIONALISM
- XI. WHAT ABOUT THE CURE
- XII. RESPONSIBILITY OF PARENTS AND TEACHERS
- XIII. DEVELOPMENT OF CHARACTER
- XIV. THE NEED OF ACCURATE KNOWLEDGE
- XV. TELLING YOURSELF THE TRUTH
- XVI. POSITIVE AND NEGATIVE THINKING
- XVII. PEACE AND GOOD WILL
- XVIII. COST OF DEFECTIVE SPEECH
- XIX. TROUBLESOME QUESTIONS

CHAPTER I

ASPECTS OF MALADJUSTMENT

Effort *versus* ease — A perfect performance — Extravagant waste of energy — Perfection in all bodily motion — Natural ease — Artistic temperament — Nerves, fits of depression, morbid disposition — Wrong course of fathers and mothers — The first six years — Understanding the individual child — Perpetual emotional excitement — Emotional disorganization — Outlook on life distorted — The quick-reacting individual — The slow-reacting individual — Stepping out of the type — Key to happiness.

WHENEVER you see a man exerting great effort in whatever he is trying to do you may be sure that some of his forces are opposing the work of others. The great things of the world are not accomplished with great effort but with an ease and smoothness which implies perfect coördination of all the factors, — the application of power at the exact point where it is needed, and nowhere else.

In our bodies the nerves are the means of communication between brain and muscles. Therefore the effective use of the whole system depends upon the power of the nerves to coördinate the various functions of the body, involving not only the interaction of all the muscles needed for any particular act, but also making the other muscles "mind their own business," — keep out of the way and remain at ease until their services are required. In brief, there is excellent harmony, — a balance of all factors concerned, — resulting in a perfect performance.

Many people walk with the body stiff and rigid, calling into play muscles of the waist, shoulders, even of the neck and jaw, which have no possible part in bodily locomotion. A person when reading requires only the brain and eyes, but he will often clamp his jaws, move his hands and feet, shift his body about, and otherwise use up energy that might be better conserved.

Similarly, in talking, many people who have no definite speech disorder talk with an extravagant waste of energy, straining the muscles of the neck and throat, holding the shoulders rigid, making unnecessary movements with other parts of the body, talking in a thin strained voice as a result of the tension, and not only tiring themselves but their listeners as well.

All these manifestations are the result of nervous tension and disharmony between mind and body. Wrong habits of thought have been allowed to grow up so that the nerves send calls for energy to all sorts of places where it is not needed. Besides the muscular force thus expended being wasted, the nerves themselves are overworked and fail to perform their necessary functions as well as they should. Perfection in all bodily motion, the coarse movements as well as the finely coördinated acts of speaking and singing, are obtained by complete absence of all contractions that hinder freedom of movement, which means training the mind and the nerves to select only those muscles needed for the operation and to transmit to them the order for as much energy as the work requires. This may seem like a very complicated process, but the body will do it with infallible certainty if we give it a chance by maintaining the proper attitude of ease and relaxation.

The individual who maintains a normal standard of adjustment invariably demonstrates this relaxation which is so conducive to natural ease that even his casual movements are pleasing. He usually wears his clothes well and guides his voice and speech easily and persuasively; while on the other hand, the person who does not maintain a high standard of nervous control gives us the feeling that he is different. There is a flaw in the picture, for his voice often has a peculiar pitch and his speech is uneven. He may be just as worthy and intelligent as the other person, but we feel uncomfortable in his presence because of his own uneasy attitude.

This nervousness indicates a lack of personal adjustment,

and naturally the individual with a nervous constitution is more likely to suffer from it because his high-strung nerves are more easily thrown out of adjustment than those of the normal person. Nervous systems, like the color of the eyes and shape of the features, are of course inherited and cannot be changed to any extent. Nevertheless, when the person with a nervous constitution understands his condition and faces it calmly, he can avoid the evils of nervousness by taking care and being able to adjust himself to the various shocks that are part of everyday life and correcting at once such maladjustments as may take place.

These facts are brought home to us every day in our work at the Speech Hospital. When the patients come in they always display a marked lack of harmony, control, and natural ease. Often they are indifferent to how they look, betraying a lack of standard and adjustment in many things besides speech. When taken to task for this carelessness, they sometimes pretend that it is merely a nonchalant emancipation from the existing order of things. This, however, is only an alibi to protect their ego, for as time goes on that same individual gradually acquires a wholesome standard in speech, manners, and appearance. He no longer talks emancipation from custom, but takes on custom and tradition to his advantage.

We can also see in this picture the likeness of that type of individual who has a so-called artistic temperament and flaunts his vagaries in such gallant style before the world. The explanation is very much the same as in the case of the stutterer; something has thrown him out of adjustment with the world and this acting helps to satisfy his ego.

Some one has said that men are nothing but grown-up children. Certain it is that the average man, and woman too, retains a great deal of that child longing for a refuge where they can flee from their troubles, where they can bring all their problems and leave them, with the certainty

that they will be taken care of, just as the child brings its problems and troubles to its mother or father.

The child is justified. The adult is not, because it is almost invariably an effort on his or her part to avoid solving the problem by the use of their own God-given powers. It is so much easier to dodge the question than to think it through and master it.

We find this tendency in the schools and in every walk of life. Young men and women attend a commercial school, for example, saying: "A course at this institution will give me a mastery of book-keeping, or stenography, or salesmanship, and when I come out I will be able to draw this much salary each week." They take college courses with the expectation that merely following the curriculum will bring them to the desired state of education and competence.

When a person educated to this idea comes out of school into the world of reality he gets an amazing surprise. And because he had no adequate mental grasp of what would be required he does not understand the reason for the hard knocks that come to him. He blames the world when he should blame himself and often instead of taking steps to remedy his maladjustment he develops neurotic symptoms. Sometimes this involves stuttering speech, but usually speech is so well established by the time he reaches this stage in life that it is not much affected unless he has had previous trouble with it. The maladjustment may manifest itself in the form of "nerves," fits of depression, or a morbid disposition.

If people would only realize what is necessary when it comes to giving children a right start in life, much if not all of this maladjustment so prevalent would be avoided. All children, regardless of what hereditary predisposition they might possess, would be given the opportunity to develop constructively in proper environments. The only process by which this can be realized is through proper training of the individual child.

Stating it broadly, fathers and mothers try to do the best they know how in bringing up their children, but in all fairness the trouble lies in the fact that they do not know how, and most of the time, in things that matter critically, they follow exactly the wrong course. Bad emotional reflexes are allowed to flourish undisturbed during childhood, and when they are finally recognized they are hard to eradicate because they have become ingrained. Proper knowledge on the part of parents would save a large percentage of nervous sufferers. They would be made safe against compulsion and obsessive fears developed during their childhood. The first six years are the critical years in the emotional life of every human being. The mind is so fresh, so plastic, and so receptive to impressions that we can almost say that our entire future depends on the happenings of these years. Although most of the occurrences of these years may have been forgotten, still they are there in our subconsciousness, and, when occasion presents, express themselves emotionally all through life.

Parents who develop the faculty of observation, so that they can perceive the sort of temperament they have to deal with in their children, avoid the mistake of trying to mold all children alike. They readily realize that just because a child behaves temperamentally different it is not necessarily abnormal. They know that what is normal for one child may not be normal for another, and accordingly direct each child's course into individual channels.

Unfortunately the majority of parents do not understand the individual child and of course fail in their efforts to give it the right start in life. They unknowingly expect the same reactions from a child that has inherited a nervous constitution as from one that is not nervously constituted. Such expectations cannot be fulfilled by the nervous child. It presents in its neurotic makeup a different case altogether and to be appreciated must be cared for differently from the others. Parents will try all manner of schemes to

drive out what appears to them as stubbornness or a mental failing in the child. They do not know its true condition or its potential possibilities. Such misunderstood children are placed under great strain and stress, and life for them is one terrible nightmare. They cannot help but feel more and more as they grow older that somehow or other they do not fit in.

Growing up under such conditions, in tense and unfavorable environment, the child does not know the peace and beauty of living happily. His condition makes him see life only from its dark and cruel side. Of necessity he gradually drifts into a state of perpetual emotional excitement, of doing things from a nervous angle, and does not get the right perspective or adjustment to life. His case is like one trying to follow out peaceful pursuits of life and gaining some happiness in a state of chronic excitement. No wonder many a child as it grows older breaks down under the strain. Being unfitted, it never gets anywhere, and another liability has been added to society. Although exceptions to the last statement may be cited, yet no matter how successful a person may eventually be in the eyes of the world his life and success have never brought him peace and happiness.

Lack of emotional control results in lack of physical control. This is concretely demonstrated in the case of the stutterer. His emotions so overwhelm him on the slightest pretext that he finds it impossible to perform the physical act of speaking. For ages the world has recognized only the symptom (hesitating or stuttering speech), trying now and then to teach the sufferer to talk, but totally neglecting his emotional disorganization, which is the basic cause of his stuttering speech.

Many people suffer from a stunted mental vision because they are sensitive, and like the snail draw into their shell as a protection against the buffetings and hard knocks of the world. Living in their shell, their outlook on life

becomes distorted, cramped, narrow, as though they were riding through the world in a closed car with the windows covered with dust and mud. They do not realize that even the fleeting glimpse they get of things is not clear or true. Every one of us has great latent possibilities, but a broadening of the mental and spiritual vision is necessary for development.

Stutterers are especially prone to this distorted vision, but they develop, when they are brought to the point where they react normally to the various things about them, the same as other people do. However, there are many people who suffer from the same pathological condition as the stutterer except for the symptom of stuttering speech, but because they have no outstanding symptom they usually consider themselves perfectly normal, and as mentioned before can never understand why they do not get along as well as other people. In other cases the condition becomes so bad that it cannot be ignored and the victim seeks relief by taking some kind of a cure for nervousness. A number of these cases, in which there was no speech trouble but enough other symptoms to show the true condition, have also been treated successfully at our Hospital.

Experiments show that speed of nervous reactions varies with the individual. Thus we have a variation in types, the quick-reacting individual, — one who thinks and acts quickly; and the slow-reacting individual, — one who thinks and acts slowly. They can be compared to different types of machines, — the automobile and the motor truck, the locomotive that pulls the fast express, and the freight engine that pulls a half mile string of loaded cars.

A frequent cause of functional disturbance in the slow type is his trying to imitate the rapid type. Speed appeals to the imagination. Railway passengers will go forward at the end of their journey to openly admire the engine that brought them so quickly to their destination, but will not give a second glance to the mighty freight locomotive

that hauls their food and housing materials and a thousand and one other necessities of life. To the thoughtful person there is something just as beautiful in the motor truck creeping steadily and smoothly up the steep incline from an excavation, with ten tons of rock, as there is in the fast car speeding over a smooth highway. But the world does not see it that way, and because speed is the ideal of so many people we find that the great majority of sufferers from neurotic and neuro-muscular affections (such as stuttering speech) are of the slow type, the mental and nervous strain of trying to keep up with the rapid type having thrown their whole machine out of adjustment.

In my experience I have found that at least nine out of every ten stutterers are of the slow-moving, slow-thinking type. I know this is directly opposed to the popular idea that the stutterer is extremely quick, but it is nevertheless true. The reason he stutters is because he has tried to be of the quick type when he was not. He was a motor truck but wanted to be a limousine; so he fitted himself up with plate glass windows and curtains and a shiny top and tried to be a limousine. But where the genuine limousine sails along easily at forty miles an hour, he has to strain himself to the limit to make thirty. His machinery is always working at its utmost speed and still he is always behind. To such an individual — and there are millions of them in the world — can life be anything but hard? He is putting forth far greater efforts than the other fellow, yet he is being outclassed, outdistanced, outdone at every turn.

Maladjustment caused by stepping out of the type for which one is naturally fitted frequently takes place early in life. It may be due to a parent's unwise ambition for the child in some particular profession. Often it is the result of forcing the child in school; or again it may grow out of nothing more than a chance remark by some adult.

"That boy has an ingenious mind," says an indulgent uncle; "he ought to be an inventor when he grows up."

And the remark will stick in the child's mind until he actually believes that to be an inventor is the thing for which he was born, although the act that inspired the remark may have been nothing more than the chance placing of his building blocks and he himself no more qualified for inventing than he is for a hundred other things. But not realizing that his slow progress may be due to lack of natural interest or other attributes, he drives himself to greater efforts and, still falling behind like the motor truck trying to be a limousine, he becomes morose and bitter, blaming the world, or Providence, or fate, for spoiling his life when the whole trouble is due to choosing an unnatural rôle.

Under normal conditions the individual will discover his mistake early in life and take steps to remedy it. The stutterer, however, has less chance of doing this because he believes that if he could only talk he would be able to achieve the position to which he aspires. He blames all failure onto his speech and considers himself 100% smart, 100% perfection, 100% a great man in every other way. And why shouldn't he? Since he ascribes all his mistakes and failures to his speech defect, there are none left to attribute to other faults: ergo, there are no other faults! The old advice "Know thyself" is as important to-day as ever.

It is in adjustment to one's circumstances and surrounding conditions that the key to all happiness is found. Lincoln found it during the darkest day of his trial. Some one had asked him how he could endure the tremendous burden of responsibility, criticism, and calumny that was heaped upon him. "I do the very best I know how," he said, "the very best I can; and I mean to keep on doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing that I was right would make no difference."

All the peace, happiness, comfort, that we can ever hope for in this world is wrapped up in that idea. In the battle

of life there are two main issues: the effort to satisfy our desire for greatness (our self-complex); and the primary instinct of self-preservation. Our happiness or unhappiness depend upon how we meet these two issues. We constantly do things to feed our self-esteem, and only those who are honest with themselves know what a profitless occupation it is. But simply to do as Lincoln did, the very best you can, satisfies at once your self-complex and your instinct of self-preservation. You did your best and no human being can do more. Then, logically, why worry or fear? All the legitimate demands in both directions have been met.

CHAPTER II

SPEECH IN GENERAL

Speech production: mentation, respiration, vocalization, articulation — Neuro-muscular status: emotions under control, emotions not under control — Forcing words — Transmission of knowledge and ideas — Gestures — High emotional tension — The conscious and the automatic speech period — Speech interference — Language conflict — Restriction on self-expression — Incorrect breathing — Speech, an aid to emotional adjustment and clear thinking.

THERE is a psychological law that feelings must express themselves in some form of physical action, and this law is carried out by all of us in a well-defined way through the acquisition of speech. Our nervous systems generate the energy necessary for expression, while environment, education, and habit determine what channels that energy will flow through when it is transmitted into speech; that is, what language we shall speak.

There are four factors fundamentally necessary for speech. The following table indicates the process from a technical and from a non-technical point of view.

Process of Speech Production

1. Mentation — Pausing for thought.
2. Respiration — Dropping of jaw; breathing in and out.
3. Vocalization — Making sound.
4. Articulation — Producing combinations of vowels and consonants.

When about to say something our thinking or mental processes become active. There is a sort of pause for thought which is automatically followed by actions on the part of the vocal organs. Through dropping of the lower jaw the mouth opens, air rushes in, filling the lungs as we breathe

in, and when we breathe out the air passes through the larynx (voice box), causing a vibration of the vocal cords and making sound or vocalization. Through articulation this vocalized air results in the vowels and consonants which we hear, the combinations of which produce words,—speech. For speech inspiration through the nose is insufficient and is usually augmented by inspiration through the mouth as well.

The manner of speech production depends upon the mental and physical control of the individual. It can be tabulated as follows:

The Neuro-muscular Status during Speech

1. Emotions under control by individual — Result: easy, fluent, normal speech.
2. Emotions not under control by individual — Result: irregular, forced, abnormal speech.

A number of things come into play for the operation of the vocal machine. The human body is divided into two chambers, an upper and lower, with a division between them called the diaphragm. Air flows in and out of the upper chamber, which contains the lungs, but the compression and expansion take place in the lower chamber and are caused by the rising and falling of the diaphragm. This lower chamber is like a rubber ball, alternately squeezed and released. Many people in taking a deep breath protrude the chest and elevate the shoulders, which causes a tension of the muscles of the neck and throat where the vocal cords are located and a tightness around the nose and mouth. The vocal machine cannot operate properly when subjected to this tension. When breathing correctly for speech there should be no motion at all above the abdomen and only an easy expansion and contraction there. The mouth is open all of the time.

The reason that many people find the simple act of speech so exhausting is because they try to force the words out

instead of allowing them to come out naturally. The muscles of the throat, neck and face being tense and rigid, the breathing becomes labored and the voice harsh and rasping, all the life and warmth being squeezed out of the words by the muscles of the throat as they issue forth.

One of the most important functions of speech is the transmission of knowledge and ideas, which is entirely under control of the will. Emotion and feeling are also conveyed by speech, but not so much by the language used as by manner of expression, modulation of the voice, its gentleness or energy of tone, etc. Expression is more or less involuntary, every individual from the highest to the lowest being governed to some extent by emotional tone; and although intellect is also intrinsically an emotion, the act of thinking does not have the moving force found in other emotions, its influence being more delicate. The mind produces only a certain amount of energy at any given time. Deep thought or concentration is capable of monopolizing one's mind to such a degree that this energy is completely used up and any other form of mental activity is out of the question for the time being. Therefore, if some of this energy is dissipated through emotional strain, thought necessarily suffers; the mind's action is interfered with to a degree corresponding to the force of the emotion.

When thought expresses itself in speech it is in the form of a mild muscular activity involving a high degree of coördination amongst very small muscles. Under ordinary circumstances this activity is the normal medium of relief for emotional tension. If the speech or language used is not fluent enough to do this, it is aided by gestures, — a fact which we see demonstrated every day by people who gesticulate when they talk, especially when they have to use a language foreign to them, which hampers their fluency.

If the emotional tension is sufficiently relieved through speech, with or without the aid of gesticulation, normal speech is the result. But if on the contrary one's emotional

tension is so high that the feelings run riot and there is a loss of psycho-physical control, speech takes the form of spasmodic outbursts, hesitating, halting expression, — stuttering speech.

Conscious speech efforts are necessary for the acquisition of speech, and these conscious efforts are given up and become lost as speech becomes automatic. A most crucial time is the period between the conscious and the automatic speech period. Any temporary speech interference which induces conscious efforts during this period is bound to bring about a speech conflict. This conflict results in embarrassment. All efforts to avoid the conflict bring about more of the conflict and speech is interfered with, speech failures become pronounced, fear becomes a dominant factor, and hesitating stuttering speech becomes well established. In families where there is more than one language spoken at home, impressionistic emotional children during their critical speech period are very prone to demonstrate a language conflict which interferes with the formation of normal speech habits and often results in abnormal speech.

We depend so largely upon speech for expression (for it is one of the main points of distinction between us and the lower animals) that when it is interfered with, the restriction on self-expression gives rise to various abnormal emotions which further increase the emotional strain. Allowing one's emotions to get so far beyond control that they generate other emotions and interfere with the fluency of speech, causing one's gestures to become irrelevant physical movements instead of helping to relieve the emotional stress by adding to one's fluency, increases the strain on the vocal apparatus to such a point that it frequently refuses to function at all. The surplus energy released by the emotions is used to prevent speech instead of aiding it and the result is diametrically opposite to what is desired. Any machine will stand a certain amount of strain under working conditions but if the pressure rises above that point it loses

ts efficiency, and if the strain continues to increase it may refuse to work at all, which is exactly what happens to the stutterer, or to any one else who gets into a state where emotions are allowed to interfere with speech.

The same thing takes place in lesser degree with the normal speaker when he does not breathe correctly. Although he does not actually hesitate or stutter, the free action of the vocal cords is interfered with by the muscular tension of the chest, neck, and face; the voice ^{loses} ~~loses~~ much of its depth and richness; and the speaker tires quickly. Conscious guidance with just sufficient energy to realize perfect ease will prevent these lapses from harmonious control and vastly increase one's speaking efficiency.

Besides serving as a powerful means of emotional adjustment, speech is a great aid toward clear thinking. It sometimes seems as if the mind took a diabolical pleasure in twisting us up and leading us astray. Perhaps you have had the experience of thinking on a certain subject until you believed that you had it perfectly straight and clear in your head. But what a deplorable spectacle you presented when you tried to impart that idea to others! You found that instead of its being straight and clear, as you supposed, it was only a confused jumble of fragmentary thoughts. Nevertheless it was much clearer to you *after* you had made the effort to explain it than it was before.

This is where the benefit of discussion, calmly talking over a subject with others, comes in. The mind is clarified by measuring and testing its ideas with those of others, as well as by bringing the ideas into sharp focus, so to speak, as must be done in order to impart them to other people. This is something that stutterers miss almost entirely because of their difficulty in talking, and it has a far greater influence on them than people imagine, a subject that will be discussed later. We cannot think definitely except in words nor voice our thoughts without speech.

CHAPTER III

MISCONCEPTIONS

Stuttering, afraid of speech, nervous system involved — Stammering, ashamed of speech, vocal tract involved — Disordered speech a general negative influence — Speech disorder an incomplete unit — Subterfuge and deception — Considered normal — Psycho-neurotic.

A WIDESPREAD misconception prevails on this subject of speech disorders. The general lay public have at best a very hazy idea of the nature and causes of the various forms of abnormal speech, to say nothing of the proper means of treating such cases or even the proper attitude towards them. From a therapeutic viewpoint, that is according to the nature of their treatment, most speech disorders fall naturally into two main classes — Stuttering and Stammering.

If the individual's emotions are aroused so that he is *afraid* when speaking, causing him to hesitate, reduplicate syllables, words or sentences, with or without facial or bodily movements, spasms of muscles, etc., he is a stutterer. His condition depends upon his nervous constitution. It is not caused through a defect of his vocal organs. Being afraid or fearful depends upon the nervous makeup of an individual. That same stuttering individual, when his emotions are under control and he is not afraid, has no fear and can speak normally. It is therefore significant that his condition depends solely upon his nervous emotional life.

On the other hand, if the individual is *ashamed* when speaking because of his inability to form correctly or utter any or all of the sounds of speech, he is a stammerer. His condition does not depend upon his emotions but upon his

vocal organs. It is not fear that hampers his accomplishment, but inability of correct performance that causes his embarrassment, dejection, and shame.

Stuttering cases, those individuals who are afraid and hesitate when speaking, present the greatest number of complications. No case can be judged by the stuttering symptoms alone, for the whole makeup of the individual must be considered. Although individuals may demonstrate the same symptoms, it does not indicate that the cause is always the same or always equally serious. It is like the motor with the loose electric connection, or a plug gone bad. It may knock and pound worse than the one with the bearings burned out. The first requires only a moment's time to remedy while the second calls for expert skill, special equipment, and a considerable period of time.

The sufferer from any form of disordered speech may demonstrate many other evidences of maladjustment in addition to his speech trouble. Some people have a more strained nervous system than others and as a rule the one whose nervous system is tensioned to the highest point will show the most symptoms. He will be more sensitive to all sorts of stimuli, and besides being subject to outside influences he will disorganize himself further through his own internal state of disharmony.

Although stuttering speech is of common occurrence in this type of person, where the disorganization and lack of harmony are very pronounced, other symptoms are sure to be demonstrated whether stuttering speech is present or not. When the nervous system begins to knock and pound it does not hurt one part alone, it hurts all over. The whole organization is affected, involving the entire structure and makeup of the individual.

That is why the stutterer's nervous system not only influences his speech but determines his entire mental and physical background from childhood on. One reason why the subject of stuttering and other speech disorders has been

so neglected by the general public and has failed to attract the attention it deserves from the medical profession, is that in the case of the stutterer, at least, no one ever realized that he had anything the matter with him except an impediment of speech which it was assumed did not amount to much.

The misconception came about through thinking of the speech disorder as a complete thing in itself. "This boy does not talk well," the parents would say; and that was the end of it so far as they could see. Although he demonstrated inferior function, there was the usual delay, and the explanation given in most cases was that the child would grow out of it. No one seemed to realize the detrimental effects forced upon the mind in its endeavor to adjust itself. Every stutterer has had the experience of being told time and again that there is nothing the matter with him, and the same is true of others of a similar nature. A woman came to the Hospital a short time ago and confessed that she had been forced to slip away by subterfuge from her home because her family and friends insisted that there was nothing the matter with her. In a misguided attempt to rid her of what they considered a foolish notion, her husband had positively forbidden her coming to the Clinic for help. They did not know and could not understand how her whole life was one continual round of subterfuge and deception — slipping around the corner to avoid meeting some one she was afraid to talk to, buying things at the store that she did not want because of being unable to ask for what she did want, pretending to be too busy to answer the telephone, etc.

Stutterers themselves likewise assume that there is nothing the matter with them except an impediment of speech. Nearly all will declare that they are perfectly healthy — even "disgustingly healthy," as one young man put it. This fact accounts for much of the stutterer's trouble and uncertainty in life. He is considered normal, is expected to take his place with other men in the world, yet is unable

to do so and can find no excuse for his failure except a seeming hesitation in his speech. This poisons his whole life with bitterness and shakes the very foundation of his self-confidence, giving rise to that well-known inferiority complex which nearly every stutterer demonstrates. His repeated attempts to overcome the supposed "habit," always ending in failure, lead eventually to a negative habit of mind which further increases his difficulty in every way.

Such a view of the stutterer's condition is as illogical as cutting a narrow vertical strip from a printed page and trying to read it intelligently. The words are perfectly clear but they mean nothing. Unless they are considered in connection with the other part of the page they seem foolish, without sense, almost idiotic. That is just how stuttering seems when it is considered as a thing apart by itself — foolish, illogical, without sense or reason or excuse.

This has been the status of the sufferer from defective speech throughout the ages until recent years, when the subject has been looked into more carefully and taken up as a specialty by a few trained medical men. This study and investigation of stuttering has shown it to be no mere habit or mannerism, like talking with a Boston accent or trying to imitate the English; but the result of a nervous and mental condition which puts the stutterer definitely in the class with psycho-neurotics, that is a class of people who have a functional condition, an illness with no apparent physical cause but who are nevertheless ill.

Stutterers as a class, inheriting a nervous constitution, demonstrate an emotional reaction much more intense than that of the average person; yet the things that happen to them in such marked degree that they can be noted and studied with ease are the same things that happen to other people in somewhat lesser degree, and frequently cause a great deal of mental anxiety and strain because they are not understood and cannot as a rule be brought out clearly into the light. The study of abnormal speech cases has

yielded the explanation, enabling the so-called normal speaker to understand many things about himself that had perhaps caused him a great deal of worry and trouble because they were not understood, and that would otherwise remain hidden in mystery.

CHAPTER IV

HOW STUTTERING BEGINS

The effects of shock — Different causes — Speech emotionalism — Vicious cycle — Chronic state of being afraid — Vocal organs normal — Loss of balance — More male stutterers — Harmony of physical action interfered with — Ability to speak or read when alone — Why a stutterer can sing without stuttering — Fear not the original cause.

SPEECH is one of the most finely coördinated of all our reactions. It is acquired slowly and laboriously during the early years of life. At first it is of a very uncertain and inaccurate nature, and even in later life very susceptible to disturbance. For this reason the effect of any shock, such as an illness, a fall, a fright, or even a great surprise, is shown first in a person's speech. It causes it to become speech of a stumbling and hesitating nature as a result of the incoördination between the various parts of the speech mechanism.

Now every one knows that the mind controls the body. The psychical is in control over the physical at all times. Realizing this we must class stuttering speech as a psychical condition primarily. It starts in the mind of the individual when, after some shock that has temporarily disorganized the nervous system, the memory of the experience remains vividly with him. He begins to wonder why he could not speak at that particular instant, or still worse, carries over the idea of failure and wonders if he will be able to speak the next time, experimenting with himself, technically speaking, to see if he will or will not hesitate. From this condition there is likely to develop serious disorders of a nervous and mental nature, with stuttering speech as the chief symptom.

The original stumbling speech was merely a temporary condition due to the shock of fright or surprise, or whatever it might be. Every one has shocks that throw the nervous system out of adjustment and result in hesitating speech. The reason every one does not become a stutterer is that in the normal nervous system these shocks result in only temporary or momentary maladjustment, and the stumbling speech that follows as a result leaves no marked impression on the mind. It is only in the nervous constitution that the maladjustment and resultant stuttering speech is severe enough to give rise to emotionalism in connection with the stumbling speech. In short, you start with an inherited nervous constitution, then suffer a fright, fall, fever, or in some other way receive a shock that lowers your resistance and throws the nervous system out of adjustment. This will cause a state of disharmony in any one and put him below his normal standard of coördination so that he will be unable to perform various acts as well as usual, and among these will be speech. To the normal person this means nothing. He is a little shaken up — under the weather — not feeling as well as usual. Presently he recovers from the effects of the shock, his system resumes its normal efficiency, and the incident is closed.

Our experience indicates that stuttering children, to begin with, are the victims of sensitive, impressionable, high-strung, excitable, or emotional temperaments. Either this or they have a nervous instability which is the aftermath of some children's disease. A fright, a blow, a fall, a shock of some kind may disorganize the machinery of the speech.

One day a man brought home an umbrella of the automatic kind which springs open when a button is pressed. As he started to demonstrate this mechanism to his wife, their excitable little boy happened to enter the room, and the sudden springing open of the umbrella gave the boy such a shock that then and there he began to stutter. The

stuttering of another boy treated dated from the day when, jumping up and down on a sofa, he fell off and landed on his head.

An impressionable child, again, may contract stuttering through mental contagion. He may think it great fun to mock a stutterer, only to find that he himself cannot stop. Or he may "catch" the habit without any overt action on his part. A boy of eight spent two summers on his grandfather's farm where the hired boy was a stutterer, and at the end of the second summer the visiting boy, though he was not of the kind to do any mimicking, was himself a confirmed stutterer.

With children, therefore, it is a different problem. If a child has a nervous constitution (which reacts more strongly to every kind of experience than the non-nervous type), he may suffer from the effects of the shock for a considerable period of time. For instance when he wants to ask for a ball, he will say, "Give me a ber-ber-ber-ball." At first he thinks nothing of it; but if his reactions are sluggish, if his system is slow in regaining its normal status after the shock, the idea — that he cannot make certain words or say certain sounds without stumbling — is gradually impressed upon his subconscious mind. This develops emotionalism in connection with his speech. He begins to wonder, "Will I be able to say this or not?" and to his doubt he soon adds fear of words and worries over them.

As soon as this occurs we have a real beginning of the condition known as stuttering. The emotionalism in the form of fear and worry tends to throw the speech apparatus more and more out of control, and the bad speech which results throws the individual out of adjustment with the people about him, — in fact with his entire environment, — and at the same time increases his emotionalism in the form of sensitive pride, worry, fear of ridicule, self-pity, discouragement, anxiety, or any one of a hundred things; this

emotionalism reacts again upon his speech, and thus the vicious cycle is complete.

The specialized fear that a sufferer develops goes hand in hand with his defective speech. His fears seem to grow on him, and it is almost impossible to locate the exact origin of them. At first they may be slighted to a certain degree, but as time goes on they are the cause of a great deal of worry. He is in a chronic state of being afraid and no one can realize the torture of that state of mind unless he himself has been through it. Very few can satisfactorily account for what, how, or why, they feel afraid; but the fact remains they are afraid. Facts are always vague in connection with a person's fear, and it is almost impossible to find out just what stimulus set the fear in motion. Neurotically unadjusted people show their fear openly, more so than they think they do.

There is, however, nothing fundamentally wrong with any of the individual organs or functions used in the production of speech. The sufferer is perfectly well able to think, breathe, vocalize, and articulate. The sole cause of the difficulty is that he cannot balance, that is he cannot harmonize and coördinate these functions.

To give a graphic example, he is stimulated to speech by some one addressing him. His emotions become aroused to a certain degree according to the circumstances, just as other people's do. He prompts the muscles of his speech mechanism into action for the production of language, but at that instant the suggesting influence of previous failure in saying the words overtakes him, with the result that his emotions are doubly aroused, he becomes tense and disorganized, makes useless forced efforts, and is incapable of producing speech for the transmission of his intellectual conceptions.

One of the curiosities of stuttering is that the overwhelming majority of those afflicted with it are boys. There are five or six stuttering boys to one stuttering girl. Girls

as a rule talk more than boys; therefore, they get more practice in speech production; also, although it is generally conceded that females are more nervous than males, the female is better capable of maintaining her coördination under emotional strain because she is naturally more graceful and her coördination more complete. For that reason it requires an exceptionally severe shock to cause her to lose her balance, hesitate, and stutter.

We have seen that stuttering speech begins with a nervous shock of some kind. To show just how it may come about I am going to tell you the story that Maguire Breen told me.

In the country it is always somewhat of an event when the minister comes to supper. Thirty years ago it was even more so than now. It was a fateful day for little two-year-old Maguire when his home was singled out for that honor. He felt the undercurrent of mild excitement, and his sensitive, high-strung nerves responded so ardently that by the time the guest arrived he was keyed up to a high pitch.

This particular minister was a very large man, with a great long beard, old and preternaturally solemn, and not especially good looking. When, after greeting the rest of the family, he approached to shake hands with little Maguire the child drew away cautiously.

His mother was not well; perhaps she felt even then the fatal grip of the sickness that was to carry her off a short time later, and knew that she had not long to stay with her baby boy. So she tried to make the most of what time she had.

"Don't be frightened," she soothed him; "the minister won't hurt you. He is a good man."

Maguire continued to eye him in silence from the opposite corner of the room, as though reserving his own opinion on the subject. With a little more soothing he might have surrendered voluntarily and all would have been well. But the caller was impatient. Perhaps he did not understand

children, or perhaps he was merely thoughtless. At any rate he took matters into his own hands.

"Come on, shake hands and have it over," he rumbled in a voice harsh from speaking hours on end in the meeting-house.

As he spoke he swooped forward. The boy dodged away and tried to slip out of the door. But the parents, embarrassed by his uncomplimentary behavior, felt that they must make him do as they said. His father caught him by the arm. "Shake hands with the minister," he said.

"No — no," protested little Maguire, tearfully, as he struggled to get away.

"Yes!" commanded the father.

The minister grabbed the child's hand and gave it a conventional shake. Then with a final admonition they let him go. But from that day whenever any one called at the house little Maguire ran out to the barn and hid in the hay-mow. If his mother had lived it might have been different. As it was, he kept more and more to himself, talked less than before, and soon began to stutter.

In some such manner as this every case of stuttering begins, although the exact incident cannot always be discovered. Whenever the harmony of physical action is interfered with to such a degree that halting, stuttering speech results, the conscious mind registers failure which gradually develops in the subconscious mind. Whenever the individual strains his vocal tract to produce a word he registers an exact copy of that straining in his subconscious mind which controls him. In the course of time this strained registry becomes the dominating factor, each effort that brought abnormal strain upon the musculature of his face, neck, chest, etc., being a suggestion to his subconscious mind to the effect that he cannot speak in the normal natural way. Therefore his attempts at speech are forced attempts, producing abnormal action automatically. A complete mental and physical retraining is necessary for him.

To show that the stutterer's trouble does not lie in the organs of speech, as people generally assume, it is only necessary to remember that stutterers can almost invariably speak or read aloud with no difficulty when they are alone. They all can sing at all times. Singing differs from speech in that it involves measure, intonation, continuity, accentuated vowels, slurred consonants. One usually learns to sing in concert, and the confidence acquired is retained. It is easier than speech because one is simply repeating another's thoughts, there being no special emotional strain present through mental and physical coördination. The same holds good in most cases when one reads poetry. The stutterer can also speak to very young children or animals with no sign of the defect. But let an older person come on to the scene, and hesitating speech is immediately in evidence again. It is a disorder due to emotionalism.

While fear is one of the most outstanding of the stutterer's emotions in regard to speech, it was not the original cause of the trouble; for if he stuttered from childhood, and most speech defects do begin in early childhood, he stuttered long before he thought of having fear in connection with his speech. The fear came only as a reaction when he found that through habit or nervous unbalance he could not talk without stuttering. This fear aggravated the stuttering, which in turn increased the fear until, as the months and years went by, it became the outstanding feature of his defect.

CHAPTER V

FURTHER DEVELOPMENT OF STUTTERING

The habit of emotionalizing one's self — Fixed ideas through suggestion —
The fear response of infants — Interference of vocal performance —
Instinct — Habit formation — Prevarication — Nervous symptoms —
The fear response in stutterers — Awkwardness, clumsiness — Tenseness,
loss of balance.

THE stutterer, as we have seen, can speak perfectly when he is not afraid — and there is seldom anything tangible for him to be afraid of. His fear is due solely to that intangible something within him by means of which he has convinced himself that under certain conditions he cannot talk.

The first thing he does when about to speak is to wonder whether he can or not. This gives rise to the emotions of fear that he will not be able to speak, wounded pride at the anticipated results of his not being able to speak, somewhat of self-pity perhaps because he is not able to speak, and more or less anger at himself and every one else over the whole situation. Not that he is conscious of this train of thought. It is all more or less subconscious and goes on time after time, until at last the habit of thus emotionalizing himself is thoroughly formed and the process becomes almost instantaneous — automatic.

From the histories of many patients I have come to the firm conclusion that children at an early age, when the mind is highly susceptible, aggravate their stuttering speech through suggestion made by those around them which causes them ultimately to become obsessed with the fixed idea that they cannot say certain words or make sounds when they want to, or under certain conditions. A suggestion that is thus forcibly impressed upon an individual is sure to give rise to an obsession.

Recent study and experiments with children prove that we are all naturally of a positive nature. The only things that infants are afraid of is a loud noise and a loss of support, as in falling. The fear response to these two things is always shown in the same manner, namely, by a catching of the breath, general muscular tension indicated by a stiffening of the whole body, and turning, running, or crawling away from the source of fear stimulation. All other negative reactions are acquired. The infant, however, is very susceptible to negative impressions. Although he will reach out for a burning candle just as readily as for a stick of candy, he learns very quickly to draw away from the candle instead of trying to put it into his mouth.

These facts enable us to bring the cause and development of stuttering speech clearly to the light. Let us consider the child with a sluggish type of mind, supposing him to have developed normal vocal and speech ability up to the age of three or four when something happens that interferes with the behavior of his vocal tract. A child who has fallen downstairs, for example, will often be speechless for an hour or longer, and when he does speak again will naturally stumble a great deal in his talk as a result of the fear-shock he has undergone. Any severe shock, even if it does not cause speechlessness, will interfere with the vocal performance and cause hesitating stuttering speech, especially at this early age before correct vocal habits have become firmly established.

This is especially likely to occur to the slow-thinking type individual, because he is delayed in all his habits and development, and will also be slower in recovering his balance after such a shock, which means that interference with his vocal performance will continue longer than it would if his mentality were of the rapid type.

A great deal has been said and written of late about instinct and its relation to our emotional life. Instinct, however, is not necessarily useful. The individual whose

mind is full of fear will act in an impulsive and irrational manner, following impulses that are not based on either reason or experience but on blind terror. Therefore as soon as the habit of vocal inability has been established in the stuttering child and the impression that he cannot perform normally is fixed in his mind, the inability to speak becomes the cause of his blind fear, and he demonstrates exactly the same symptoms that the young infant shows in response to fear, that is, muscular tenseness of the whole body and turning away with an inclination or at least a desire to run away. The continuation of this unreasonable blind fear with its resultant stuttering is constantly stimulated through habit formation. Habit involves an act, also an inclination to that act, and the inclination is the continuing cause. Indulgence or non-indulgence in the act strengthens or weakens the inclination. Habits are developed by indulgence in them. The inclination to indulge in them is weakened by non-indulgence. This inclination has no definite termination, but one can desist through training.

Perhaps some one asks him what he has in his pocket, and he wants to say "A top," when suddenly it dawns upon him, "I can't say 'a top.'" And so he says "Handkerchief." Every stutterer indulges more or less in this prevarication without any intention or desire to be dishonest, as in the case of the college student who smoked Omar cigarettes. Whenever he would go up to the counter to ask for them his negative reaction at that moment would be so great that he would say, "Give me a package of O — O — O Lucky Strike." He told me that he always felt after he had said, "Oh," that the "mar" would never come out and he had to change it to something else. Lucky Strike seemed easy, but he always deplored the fact that throughout his college life he was compelled to smoke the wrong brand of cigarettes.

So it goes on. To-day he is afraid of his lessons, tomorrow he is afraid of something else; and in the course of time he begins to get nervous symptoms — flushings, sweat-

ings, clammy hands and feet, headaches, ringing in the ears, palpitations, etc.; and the more symptoms he gets the worse his speech is, and the worse his speech the more symptoms. Another vicious cycle. However, predominating his condition, no matter what his symptoms may be, there is ever present that fear and its response — muscular tenseness, and a tendency to turn away with an inclination to go, which means getting away from the situation so that he will not be compelled to talk.

After this condition has become well established his predisposition to emotionalism is so pronounced that he does even the simplest and most natural things in a clumsy, incoördinated manner whenever there is the slightest strain or tension. In following out the simplest physical action, even so simple a mechanical act as the tying up of a bundle, he shows an incoördinated tugging and twisting of the cord and paper in a haphazard manner accompanied by a coarse tremor of the hands; or if asked to take a deep breath, he will twist his mouth and chin into all sorts of shapes and otherwise make hard work of it, showing that his whole physical machine is more or less out of gear through the emotional stimulation. As soon as "care" is registered in his mind, that is the idea of *wanting to do a thing* he begins subconsciously to manifest tenseness, which naturally interferes with his performance. His emotional stimulus, no matter what the case may be, seems to be almost synonymous with force and loss of balance.

CHAPTER VI

PRIMARY EFFECTS OF STUTTERING

Self-control — Loss of self-control — Thinking — Putting thoughts into words — Vague reasoning — Indecision — Procrastination — Alibis.

To produce normal speech the mind, the respiration, the vocalization, and the articulation must work in harmony. They do work in harmony with every stutterer when he is calm and composed and not suffering from emotional tension. You see the whole picture specifically exemplified when he tries to speak under conditions that are conducive to calm thought and self-control, and again under emotional strain of such a degree that effective thought is out of the question and control entirely absent.

In the first case when he is calm and there is no emotional strain, he consciously or subsciously coördinates the action of his vocal tract and speaks without difficulty. In the second case his emotions are aroused, he loses his calm, his thoughts become confused so much that the idea he was about to convey is distorted or even completely lost; his speech loses its fluency and is produced with a great expenditure of muscular energy, which further interferes with its smoothness and frequently shuts off the flow entirely so that the speaker stands dumb.

One hears time and again the admonition, "Learn to think," and we are also told that thought has a tendency to increase in development when there are obstacles to its expression. If this theory were sound the stutterer should be a very deep thinker, for he certainly has obstacles enough in the way of expressing his thought. The point that has been overlooked in this theory is the importance of free intercourse with others as a stimulus to mental activity.

Since every stutterer lacks this stimulation it often happens that the only deep thinking he is capable of is thought of self and his infirmity. Even after he has been shown how to control his emotions and is able to talk perfectly well, he frequently stumbles through his speech in the most painful manner, because through lack of practice and experience in talking he has never acquired the ability to put his thoughts into words. This is not stuttering, but the habit of thought that it indicates is one of the complications, and a most serious one, that often accompany and follow this malady.

Where the normal talker speaks perhaps ten thousand words a day, the stutterer may go for weeks at a time speaking not more than two or three hundred words a day, and these will be used chiefly in casual remarks of greeting or acquiescence. Where the non-stutterer has a hundred opportunities to practice putting a definite thought into words and transforming a specific idea into a word-picture, the stutterer has none; because whenever he tries to be definite or specific he is more than likely to find himself unable to talk at all; and being thus unable to talk except in generalities, in the course of time he forms the habit of thinking only in generalities. Consequently his reasoning is of a vague nature.

Young children are often given a great deal of credit for reasoning things. While the reasoning part of the brain may be there, it is entirely undeveloped in a functioning sense, for in order that one may reason he must have something to reason on. He must have data; observations and facts must be accumulative, and there must be practice in putting them together. An appreciation of cause and effect must come into play. Gradually one begins to draw conclusions, and it can be said that he is trying to reason it out. The important point is that there was something stored in the individual's mind that was worked on. An excellent comparative example of this status is the cement mixer

that one sees where a road or building is in the process of construction. If the necessary ingredients are put into the tray above, the machine grinds out the desired cement; but the machine just keeps on churning and nothing comes out below but meaningless noises if the tray above is empty, if nothing has been put into it.

Time and time again I have seen a stutterer's tray practically empty. He may have a few vague ideas in his mind at a given time about a certain subject, a few stray observations or facts, but nothing concretely formulated so that there is a logical sequence of thought to be put into words; still without heed he wades in and talks, and of course all that he makes is a number of meaningless, hesitating noises. He usually misinterprets the situation, shrugs his shoulders, meaning that he cannot say what he wants to say. Of course the correct answer is that he does not know what he wants to say.

The effects of stuttering vary with the individual. A prevalent serious trait that a great many stutterers show is indecision and also procrastination. The frequent failure of his plans, with the consequent waste of effort, leads to a greater and greater doubt of his ability to perform anything according to schedule. This doubt and indecision, which is of course aggravated by hesitating speech, often extends to the act of speaking itself — that is, the stutterer does not seem to be able to make up his mind whether to speak or not. This, of course, still further aggravates his impediment. In some cases it also leads to a sort of dependence on luck or chance that amounts almost to superstition. The stutterer at the first untoward circumstances in the working out of his plans feels that it is not ordained that he shall do this particular thing. Therefore he gives it up without having made any serious or whole-hearted effort to carry out the plan, and he quits before he knows whether he is beaten or not. His indecision leads him astray.

In reference to procrastination there is much to be said.

The best illustration is from letters received at the Clinic. For example, a patient will write:

"My stuttering speech has been the one drawback of my existence. Life in my present condition holds nothing for me and is just one hideous nightmare. I must devote time to the improvement of my defective speech. Won't you help me out of my predicament if I promise my hearty coöperation?"

It would not be too far fetched to assume ~~that~~ the writer of such a solicitous letter would almost give his right arm if need be to effect his cure. He is ready to do anything, to get busy at once. The earnest appeal is there and you have the promised hearty coöperation. It would be inhuman to doubt the sincerity of the letter. The despairing situation which it describes could not very well hold anything like pretense.

Yet the stutterer, like numberless other people in the world, is extremely powerful in the resolution state and paradoxical as it may seem in his case, although the thing he desires is so essential to his very life, yet in a great many instances his resolutions go the way of thousands of other resolutions that are made and never see the light of day through inability to go into action in order to produce desired results.

The stutterer thinks he wants speech and must have it, but psychologically that is all mental. It never jibes with the physical action. It is only a part of his dream and when it is put to the test where all his good mental resolutions for action are given a chance to be put into execution he invariably is found wanting. All of his former strenuous written and verbal protestations of being willing to work and accomplish simply turn to dust and ashes. All of his asserted stimulus goes off as thin vaporings and action is always deferred. Procrastination is the order of the day. A sort of inane physical inactivity seems to be dominant in his makeup.

Only with great effort does he actually buckle down to

business and do what he is told. In fact he must drive himself and be driven by those around him who are interested in his good and welfare. It is only after a period of time that he begins to establish normal reactions of thought followed by action and not of thought followed by long delays and hardly any action. He learns that results are obtained only by progressive action and not through idle thought.

Another serious defect is that the stutterer uses his bad speech as an alibi for failure of every kind, a crutch on which he leans continually. The normal speaker, having no crutch to lean upon, must go out and by hard faithful work actually do something in the world if he would win the respect of his fellowmen and gain success. Accordingly he does work hard, he accomplishes things, he forges ahead, and in doing so he gains strength for greater things. The stutterer leaning on his crutch, pleading his impediment as an excuse for non-performance of all kinds, forms the habit of failure and grows more and more incompetent. He acquires an impediment of weakness in addition to his impediment of speech, and entirely apart from it.

Does he fail in his examinations at school? It is because he cannot recite. Does he fail to win promotion in business? It is because he cannot answer the telephone or talk up to the boss. Does he become selfish and sordid and disgruntled, a chronic grouch? It is because he cannot talk well enough to make friends. He blames it all on to his stuttering speech, disregarding in each case the fact that he has made no effort at all comparable to that put forth by the non-stutterer to pass the examination, or to forge ahead in business, or to make himself the kind of person whose acquaintance would be worth cultivating.

It proves so easy for him to take refuge behind his impediment that he becomes more and more cowardly. He shifts responsibility, breaks appointments, makes false statements, all without the least compunction or remorse, his stuttering speech being made to bear the whole burden of blame.

CHAPTER VII

DEVELOPMENT OF ABNORMALITIES

Distorted mental viewpoint — Faulty inferences — Depression — Weak desire — Chronic skepticism — Mental status — Daydreaming — Shielding the stuttering child — Sense of inferiority — Isolation — Memory of failures — Vanity and conceit — Falling away from standard — Reconstruction and reorganization — Fear of letters — Fear of words — Negative impressions — Abnormal standards — Mannerisms — Departure from the normal — Own individuality — Repeated speech failures.

ALL people are prone to take on mannerisms characteristic of things and people about them. The stutterer does this the same as every one else, but his interpretation is all bent in one direction, with a basic emotional undercurrent; and consequently, whether he knows it or not, or wants to or not, he will take on mannerisms, styles, types of speech and action which will always be interwoven with his original basic hesitating style. Time and again it has seemed to me that the smallness in thought and deed, the crabbedness and pessimism of a large percentage of those suffering from defective speech, were out of all proportion to what one could imagine the defect was capable of producing. But the fact is that people are all pretty much what their experiences make them. For years and years the stutterer's attempts at getting rid of his infirmity have been futile, until at last he reaches a stage where all the fight is taken out of him and he settles down into this morass of discontent, pessimism, and discouragement.

Imagine a man kept in solitary confinement from the age of five until he is say thirty. When he is set free those twenty-five years will prove to be quite lost out of his life so far as friendships, business relations, and any contact or experience with the world is concerned. Also, because of

the condition in which he has lived, his thought will be distorted, his mental viewpoint all wrong.

This is what happens to the stutterer. Because of his inexperience and his sensitive nervous constitution, ordinary occurrences, as we have pointed out before, register differently within him than in the person of normal experience and makeup. Living under such a cloud in an atmosphere of misunderstanding is like being set down in a strange country whose language you do not know. Not being able to understand others or to make yourself understood by them you would be severely put to it to accomplish any business and might even have trouble in getting what you wanted to eat, as stutterers often do. Furthermore, people might be going out of their way to make friendly advances to you, yet because you did not know what they were saying or understand their ways you might think just the opposite. In actual life the stutterer is always drawing faulty inferences from things that other people do, his inexperience and lack of knowledge having put him out of touch with the world.

His tendency is always toward depression, as might be expected. For example, when he reads a story about success, or anything of an optimistic type, he will subconsciously want to emulate the hero, but it will be a sluggish longing, not an active aggressive desire. Except for the mild feeling that it would be nice if such a thing happened to him nothing comes of it. The reason for this weak desire is of course apparent in the habit of failure that has been branded into his mind through repeated unsuccessful efforts at speech. He keeps suggesting to himself subconsciously, "You cannot do it, you cannot rise above your defect level." This of course kills all natural promptings to go ahead and achieve.

On the other hand when he reads of some tragedy or failure he immediately visualizes himself in that situation as one who did not attain — for doesn't he know from experience that he does not attain? Thus with his substrata

of mental failure he exaggerates his actual failures to a still greater degree, a process that finally leaves him in a most depressed state of mind and unfit for any real achievement. "For unto him that hath shall be given, and he shall have abundance; but from him that hath not shall be taken away even that which he hath." The stutterer never had success and so gets nothing, while whatever confidence he may have had is soon gone.

Patients are often in such a state that while they honestly say "I want to be cured," they cannot honestly follow out the cure because of their chronic skepticism. Some of them seem to be more interested in proving that their own ideas on the subject are right than in putting into effect the instructions given them. In their chronic nervous state they are led astray by the mind. The instinctive emotional and self-seeking part of our minds, which is basically stronger in all of us when young, remains with them later, for they find it very hard to yield to discretion and the wishes of others. As just mentioned, they demonstrate that to a marked degree when taking treatment. It is a tremendous task to get a patient away from himself. Without realizing it, he caters to no one, he is a unit unto himself, and is so busy about himself that without rhyme or reason he has no time to heed or follow out the wishes of others, although they are for his benefit.

This would seem to indicate that the stutterer is not on the same plane mentally as the non-stutterer, and we find that even though he was at the start he soon falls behind, because of his mental inactivity. The seeing habit, hearing habit, vocal habit, mental alertness, concentration, and all the other attributes that go into the making of an efficient human structure are built up slowly under the stimulation of necessity, either actual or artificial (as in games or sports) and unless the individual meets these difficult situations as they come he can never develop the desired attributes. The stutterer from childhood has

formed the habit of running away from things. Finding that he is unable to maintain a comfortable feeling of equality with his surroundings, he usually reacts by becoming secretive, withdrawing into himself and building up a world of his own out of his imagination, one in which he is always the director and holds the center of the stage. This is the development of the daydreaming vice which replaces reality. The self-esteem which is so difficult to maintain outside is carried out easily and satisfactorily in his daydreams. He is satisfied to drift that way into manhood and I dare say into old age unless something comes along and gives his dreaming a jolt. If it does not he goes on until his dreams are over.

His trouble is made worse by the tendency of parents to shield the stuttering child and cover up his deficiency as much as possible. Therefore he doesn't have to face the music as other children do; but when he is older he has to face the world with no one to act as his proxy. It is then that his deficiency becomes really apparent. He may have suspected before that there was something lacking in his make-up, but he lived in hope that when the crucial time arrived he would be able to muster the necessary qualities, although the fact was that nothing less than a miracle could enable him to do this. When the time arrives and he fails repeatedly to meet the demands of ordinary life his sense of inferiority, previously dormant, is fully aroused. He develops pessimism, neurotic symptoms, and comes at last to the firm conclusion (if he wishes to be honest with himself) that he is an inferior individual.

I do not mean to imply that the stutterer is to blame for all this. He does not shut himself off from the world because he wants to. His isolation is rather the result of shyness, uncertainty, and the natural desire to avoid unpleasantness. The memory of former failures checks all spontaneity in his relations with others so that his behavior becomes stilted and self-conscious and thoroughly ineffec-

tive, which of course leads to more failures and more hurt feelings.

Nevertheless the world has never been known to go out of its way to give kind interpretations to acts that seem churlish and rude, and failure to observe the ordinary rules of good conduct are nails in the social coffin of whoever is guilty of it, which accounts for much of the stutterer's failure to get along with others, failure to be understood, failure to make friends, failure to progressⁱⁿ in business. Vanity and conceit are at the bottom of his trouble, for it is the abnormal development of these qualities that make him feel so hurt when things go wrong.

Every stutterer has a certain standard of speech, however bad it may be, just as even the lowest kind of people are said to have a certain standard of morals, and he is continually watching himself for fear he will fall away from that standard. If he thinks he is talking a little worse than usual he is filled with dismay and becomes discouraged and bitter, while on the other hand if he should happen by chance to say a few words better than usual he is filled with elation — an elation which in view of the facts of the case is quite unwarranted. The point is that he accepts stuttering as his normal condition and adjusts all his affairs and life to it. When this has been going on for a great many years, is it any wonder that a complete reconstruction and reorganization is necessary before he can qualify as a normal, standard individual?

We find that in every case the idea of not being able to talk at certain times or to say certain words has so saturated his whole being that his imagination is unable to compass or accept the idea of normal speech. At different times he selects different letters that he fears and cannot say. The reason he had trouble with that letter originally was because at the instant he tried to say it he was emotionally aroused and no matter what word or what letter he might have tried to say he would have had difficulty anyway.

But of course the oftener he sticks or hesitates on a certain letter the more times the negative impression is registered in his mind so that finally a definite and positive idea of inability is established. When he has reached that state every time he thinks of that letter it looms up with its negative impressions and he has difficulty with it.

Under the baneful influence of his emotionalism his nervous system loses its standard of adjustment and he gets farther and farther off the trail, substituting abnormal standards in place of the normal, all along every phase of his endeavors. The interference with the physical act of speaking is only one of the indications of his abnormal condition. There are other indications which he adopts and shows in his mannerisms while speaking — blinking the eyes, jerking the head, raising the shoulders, twisting the body, swinging the foot, clucking noises, etc. These mannerisms act as a sort of safety valve for the release of nervous energy and they promote his distraction from himself and his speech. In time they usually wear off in turn and he always has to look for new ones. But departure from the normal does not stop here by any means; it shows itself in lack of poise, indecision, bad judgment, lack of self-control and mental sluggishness.

There is also a marked inability to adjust himself to conditions, a lack of resiliency which makes him subject to the full force of every shock that comes. Thus his lot is even harder than it should be, the degree of trouble depending upon two factors: (1) his emotional susceptibility to the presence and actions of others; (2) his control over himself while under the stress of that emotionalism.

He may find when he goes to work in the morning that the boss has picked him for a "bawling out"; he immediately crumples under it and is submerged in chagrin for the rest of the day. Or perhaps he has an altercation with a friend or with some one at home and his consequent indignation or remorse overwhelms him, at least to the extent of

making him thoroughly miserable. Any disappointment, discomfiture, fatigue, excitement, or late hours will have an abnormal effect on him because of this rigid quality in his make-up,—he never having acquired the faculty of being a good shock absorber.

In spite of this wide departure from the normal he clings to the pretension that he is just like everybody else. It would lift a great load from his shoulders if he would realize once and for all that he is not a normal individual according to the normal standards of the day; but that he is a special individual in a class by himself. He is special on account of his nervous constitution and the resultant effect of his years of stuttering and isolation. In this there is nothing for him to feel ashamed of. He has an individuality of his own, he stands out and apart from the crowd when he is really himself; but he must know what manner of man he is and not mind the other fellow knowing it. He has just as much right to use all possible prophylactic and therapeutic measures for the relief of his special condition and not be ashamed of them, as the individual whose eyes are bad and wears glasses, or whose leg has been amputated and uses an artificial leg, or who is diabetic and eats a special kind of bread to take care of his condition.

The reason the stutterer tries to hid his defect is that he feels it is his own fault, — the result of repeated failures to speak in the presence of others when he knows he can speak perfectly alone, and the reaction of his sensitive nervous system to these failures. His feeling of shame is encouraged by those about him, sometimes unconsciously, because they know that he can talk well enough at times and not understanding his true condition, they think he could talk well at all times if he only would.

Proceeding thus on the basis of trying to cover up his speech trouble, he suffers the added handicap of an increased and unnecessary load of pretension, as well as continual fear, which in the course of time becomes a dominating

and malignant factor in his life. Its eradication is essential not only to good speech but to successful living of any kind, for it goes without saying that a person dominated by fears to the extent shown in practically every case of stuttering, will not be able to live a successful life, and his failure may be entirely apart from any speech trouble that he happens to demonstrate.

CHAPTER VIII

OUTSTANDING CHARACTERISTICS

Stuttering speech a symptom — The mechanical act of talking — Reading aloud — Exercises — Running away from stuttering — Rhythm — Movements from emotional angle — Mental turmoil — Introspective and egocentric — Postponing things — Vicious self-examination — Faith — Anticipating trouble — Truth — Pretension — Failure of adaptability — Undeveloped social sense — Supersensitive nature — Laziness — Timidity — Illogical fears — Selfishly inclined — Dormant possibilities — Big dividends of the neurotic constitution.

THERE are certain characteristics common to a great majority of stutterers as a class. A clear understanding of what they are, why they are so prominent in the stutterer's makeup and their effect on him, is necessary to a thorough knowledge of the subject. Mastery of the instincts and emotions that arise from them, and correction of faults, is obtained not by ignoring or denying their existence but by honestly recognizing and facing them, and training ourselves by thought control until we have them in hand. One of the important functions of the mind is to perform this control and thus keep the individual in harmonious relationship with his environment, which is the chief secret of happiness and successful living.

It is almost impossible for the stutterer to realize that his defective speech is merely a symptom of his inherited neuropathic constitution and that there is a general incoordination of his mental and physical being which dominates all his acts and manner of living. If he would see this he would not place all the emphasis of his condition on his defective speech. But it is strongly characteristic of the majority of stutterers to have the erroneous idea that his trouble is a disorder of speech alone and that if he would only practice persistently the mechanical act of talking he

would be able to talk well enough on all occasions. Since he cannot talk normally in the presence of others he must of course do speech practice by himself. He feels that he ought to be able to talk and although he cannot see just how vocal exercises are going to accomplish the desired results he often goes ahead exercising in the hope that some good may come. It is no exaggeration to say that the average adult stutterer has spent years of his life in the aggregate, reading aloud to himself. What a precious waste of time!

Sometimes they will choose other plans just as illogical and giving equally bad results. Like the young man who came to the Hospital and confessed that he had just returned from a six months' solitary sojourn in the depths of the Maine woods, where he had gone with the idea that if he could only get away where he would not have any occasion to stutter for a long time he could practice normal speech continually. He could exercise his vocal organs to his heart's content and get his speech so fixed in his mind and throat that he would not stutter when he returned again to the land of living mortals. He confessed that upon his return he stuttered worse than when he left, for *his* emotionalism had increased through lack of human association.

As said before general incoördination is a dominant factor. A response to rhythm in the makeup of a person is very important. It shows a higher sensitiveness; yet, paradoxical as it may sound, although the stutterer is highly sensitive it is of a different order. Rhythm of physical action is lacking to an extreme degree in many. This is demonstrated repeatedly through a series of tests and exercises. Parents repeatedly complain about the awkwardness of their stuttering children in comparison to others. Physical instructors tell the same story. There seems to be an inability to coördinate the muscular system in general. Movements are performed solely from an emotional angle without the initial deliberate mental thought, and conse-

quently are of the impulsive, haphazard, excitable kind. They lack the vital quality of rhythm which makes their actions awkward "hit or miss" performances that have no trace of harmony or efficiency. A realization that his action is really an emotional performance and not a muscular performance is lacking. He never recognizes the fact that he is always making up his own excitement when he fails to do anything properly. That incidentally is quite a dominant factor in his case. He does not stop to reason⁴ the why and wherefore of his mental turmoil. He is continually confused over his actions and is always creating a tense atmosphere for himself. Thus it is that he finds great difficulty in taking care of the problems and perplexities of everyday life. His emotionalism being part and parcel of his makeup, he is therefore prone to all manner of incoördinations.

Aside from this state of maladjustment of which we will speak later he becomes predominantly introspective and egocentric. This stands out and comes about as follows: The stutterer, because he fails to cope successfully with his fellowmen, is left far behind in the struggle for success, and finds himself stranded as a mariner on an uninhabited isle. Naturally he becomes a world unto himself and hides in his own little shell.

Being frustrated in all his attempts to get along as others do, his thoughts are diverted from the natural external course and turned inward into unhealthy channels. His impulses become too weak to express themselves in outward form of either thoughts or emotions. Such thoughts or emotions are turned back upon himself and revolve endlessly around his ego until he becomes predominantly introspective and egocentric. His impulses may be impelling enough to lead to expression, but since he is obsessed with the idea that he cannot say what he wishes normally, his defective speech complex wins out. He just drifts along and does not put his speech organs to active use. He becomes dumb, figuratively speaking. His habit of introspection prevails.

He keeps brewing his thoughts, and never once giving voice to them. He forms a habit of thinking that if it were not for his handicap he would be able to do everything vastly better than anybody else. This is natural, for it would happen to any one else who did not measure his strength and attainments on equal terms with those of other men. The result of the stutterer's introspection is incompetence through non-performance and lack of experience and development.

To one who has lived a life of introspection as has the stutterer, there can be no concise comparison of facts and ideas. He does not view things in a clear light. Centered all in himself, he has not had the time or the occasion to get a true estimate of things in the world outside of his own little sphere. Without a basis of facts he is naturally addicted to wrong thinking, and this spells for his lack of sound judgment and decision. He may have a hazy idea about certain things but he is never sure of himself. He is ever prone to say, "Well, maybe it's so, but I'm not sure." He does not stop to consider and weigh matters carefully.

This lack of knowing things results in the stutterer's pronounced indecision, something we have mentioned before. His neurotic condition gives him an excuse for not doing a lot of unpleasant things that other folks have to do and his subconscious mind seizes on this fact and clings to the sickness without his realizing it. He is so accustomed to postponing things, doing them later, that when he actually gets started it is after many many attempts. Although he knows he has to do a certain thing he invariably finds other things to do that were not necessary to be done at that time. He may wander about aimlessly for a time and finally his indecision seems to come to a head. He has decided to do and he does and usually does well.

Along with the stutterer's indecision comes his inclination to doubt everything. He has doubted all his life. His ailment lives on doubt and frequently he clings to doubt

even in the face of positive proof to the contrary. As for instance when taking treatment he has been shown how to operate his vocal mechanism to produce normal speech, as soon as the novelty wears off his tendency is to begin a vicious self-examination, questioning the whole proposition. Perhaps he has carelessly neglected to follow the scheme at some particular time and has stuttered; or perhaps he just thought he might fail to apply it sometimes and has allowed this fear to dispel all the confidence that had^d accumulated from previous success.

"How do I know this method will always work?" he asks himself. "How do I know that I will always be able to put it into practice? How do I know that some change or new development may not take place in me that will make it all of no account?" — And so on.

All success in this world, even life itself, is built on faith — faith in ourselves, faith in our fellowmen, faith in the forces of Nature and the powers that govern the Universe. It is a good thing to look ahead, as pessimists do, but the trouble with them is that they see so much that isn't really there, or at any rate would not be there if they did not put it there themselves. The stutterer is frequently a pessimist. The moment he begins to think about speaking he looks ahead and picks out words and syllables that he is going to have trouble with. Then he becomes a perfect gambler, taking a long shot on the chance of winning, even while he follows a method by which he knows he is sure to lose.

As a direct consequence of the stutterer's anticipation of trouble with certain words he encourages the habit of timely prevarication. The habit of truth cannot develop naturally in a child if there is a condition that steadily interferes with telling the truth. Both children and adults who stutter are just as likely as not to take an incident or story and twist or disarrange the facts so much that one can hardly recognize it. Their original intention may have

been to tell the exact truth, but being confronted with obstacles in the form of names, numbers, places, and various specific words that they felt unable to say they yielded to the temptation to substitute, which is the bane of almost every stutterer's life.

One of my boys gives the following account of how he lost his position: It was his duty to answer the telephone in the outer office and one day some one asked him if his employer was in. "No, the boss is not in," he replied, although looking directly at him through the doorway to the inner office. After he had hung up the telephone receiver his employer asked: "Why did you say I wasn't in?" The boy explained that he couldn't say "Yes," and feeling that he must say something he said "No."

Very often the stutterer incurs other troubles of his own making. He resorts to pretensions. He tries to be some one else and never really himself, which would be vastly easier. Not to be one's self is the hardest thing in the world; in order to play the part of another successfully one must be talented as an actor and very few have that talent. It is this extra burden of pretension that wears the stutterer down. It also wears down his associates. The reason people are uncomfortable in the presence of the stutterer is not always because of his bad speech by any means; quite as often it is his pretension, egotism and self-exaltation that repels them. Instead of being himself he tries to take on the character of the person he is with, or if that person is not suitable to his tastes he assumes the character of some one else who has found favor in his eyes. The fact that he does it unconsciously makes it none the less objectionable. He thus drifts into the habit of taking a chance of being some one else rather than burdening himself with the responsibility of making good in his own character because he is so thoroughly imbued with the gambling spirit. This is not strange either when we remember that he never knows at the time he starts to talk whether he will be able to finish

the sentence or not. He takes a long chance every time he opens his mouth to speak, and the habit grows. But taking a chance is justified only when backed by careful thought and sound judgment, which are conspicuously absent in this case.

It is not strange then that the stutterer should fail of adaptability. Always occupied with his speech defect, he finds little time for anything else. The consequence is that when it is necessary for him to adapt himself to any other situation except the condition which concerns himself, he fails to succeed. He cannot adjust himself. Often he does not know how, while at other times the obsessions that he has developed through his impediment prevent him. He is always doubtful of the result and keeps saying over and over to himself, "I won't be able to put it over."

His lack of adaptability is clearly shown when he is at a social gathering. While others are enjoying themselves because they have adapted themselves immediately to the situation, he stands apart from the crowd in silence. He is unable to adjust himself to the new circumstances of his surroundings. He is out of his own self-centered sphere and is hopelessly lost.

His undeveloped social sense as a result of his impediment, often makes him a burdensome companion when he is with others. Furthermore, he is frequently bored by the presence of others because they interfere with his daydreaming, on which he depends so largely for personal satisfaction, instead of gaining satisfaction through actual accomplishment. Thus he becomes more of a bore in turn and is avoided by others still more, until he loses all faculty for congenial life. This lack of congeniality and sociability tends to make him extremely self-conscious when in the presence of others, and this condition in turn prevents him from forming friendships.

Forced to remain for the most part to himself he develops a supersensitive nature. He magnifies reflections that are

cast at him. Many of these reflections are imaginary. All people are sensitive to a certain degree. No one will stand for abuse without becoming vexed or angry. That is a natural emotional outlet. But in the case of the stutterer, his supersensitive nature upsets him emotionally at the least cause and often for no reason at all. He makes mountains out of the molehills that other persons do not think of at all. He imagines all manner of abuse, impositions, and insults and reacts to these in such a way as to lead to the discomfiture of himself and others. His tendency towards such excitability makes him lose so much nervous force and energy that he is always in a state of nervous tension. This often leads to his being fatigued and weary which the on-looker often interprets as laziness.

The stutterer's timidity that is so characteristic of him is in nearly every case due to his inability to express himself when he most desires to do so. Human fear takes on a variety of forms. A man or woman who would unhesitatingly face personal danger may be intimidated by a sudden question from a brusque person who demands a quick answer but who is really quite harmless. Many have a feeling of timidity before any one who holds a superior position in business.

It is fears like these — illogical, groundless — that form the outstanding characteristic of the stutterer. Fear inhibits thought and either paralyzes action or precipitates unreasoned action in the wrong direction. The mind which is governed by fear can never be a normal mind. In this regard the stutterer differs from the normal-speaking person not so much in kind as in degree. Through proneness to morbid introspection he has stacked up doubt upon doubt and these have generated more fears and doubts, until altogether they make up an overwhelming obstacle in his path of life. He is saturated with an inhibiting destructive fear which is part of his neurotic condition and helped develop it.

The fact that the stutterer is sometimes selfishly inclined is not a fact that it is due in every instance to his conscious desire to be so. We are all born with a tendency to look out for ourselves and to see that our wants are satisfied. The young child is said to be selfish beyond the adult conception of the term. But in the case of the child it is merely a device of Nature for keeping it alive, whereas if this child selfishness is carried over into adult life and allowed to predominate, it seriously affects the physical and mental makeup as well as the character of the individual. In its worst forms it reacts again from the moral on the physical and mental structure. The high-strung nervous system of the stutterer is peculiarly susceptible to irritation, while at the same time he is especially given to selfishness because his speech impediment interferes with his broadening out and replacing his original inheritance of selfishness with other qualities. The outcrop of this tendency to selfishness of the stutterer is his uncharitableness. His realization of his own unfitness in the continual struggle of life is an exaggerated and unreasonable tendency not to part with things for fear he may not be able to restore them. In his case it is not so much an uncharitable attitude as one of self-preservation.

Most stutterers have dormant possibilities which can fairly be compared to a gold mine or a tract of rich land too far from the railroad to be developed and worked at a profit. So far as actual returns go such a one is on a par with the person who has none of these valuable attributes, not much good to himself or any one else, with little to offer to the world and getting little in return, simply because through being out of touch with life his personal and social resources are not developed. As soon as the connecting link is made and he is brought back into the world he begins to pay dividends. In fact he pays big dividends. To obviate any misinterpretation in regard to the neurotic individual from what has been said before, one should know

that a well-adjusted neurotic person may be of far greater service to the community than his standard stolid neighbor. A high percentage of our artistic, scholarly, and cultural development depends on the neurotic constitution. The highly sensitive, temperamental individual is a specialized being. He is part of a group from which come valuable thinkers, teachers, scientists, and artists. But in order for him or the community to gain from his special talents he must be adjusted with patience and intelligence. He must be trained to control his temperamental self, to abide in a reasonable way to everyday life, and strike that happy control that spells for a greater life.

CHAPTER IX

VARIOUS TYPES OF STUTTERERS AND OTHERS

Men not created equal — The nervous — Special type obsession — “Show me” — Sluggishness — Overeagerness — Sizing up — Slow stolid type — Pliable plastic type — Grades of nervous constitutions $\frac{1}{2}$ Mild cases — Growing out of it — “Watered personality” — Nervous symptoms more marked.

SCIENCE is slowly bringing home to the minds of men what common sense has always prompted but romantic idealism has badly confused, that men are *not* created equal. The famous pronouncement of our forefathers that they are so created must be taken as referring only to political rights; for nothing could be further from the truth than that they are born with equal talents and capacity. The parables of the New Testament reiterate again and again that Nature's law is not equality but inequality — “Some thirty, some sixty, some an hundred fold”; “To one five talents, to another two, to another one,” etc.

The higher up we go in the scale of life the greater is the complexity of organization and the more noticeable the difference between individuals. Thus Man, the highest product of all, shows the greatest variation. Each infant at its birth is essentially a unique being and as soon as its mind is developed enough to function, it begins to assert its uniqueness, for it is a simple impossibility for two minds to function exactly alike. The fine and varied distinctions in the nervous system of each child prevent it from receiving impressions exactly like those of the people around it. And since in the long run these impressions together gradually make up the mental life of the child, it is self-evident that it must grow up as a human being different in many ways from every other human being.

Although each one of us is different from the other there are certain types in which the human race may be divided, not always along clearly defined lines but nevertheless clearly enough so that they stand out. One such class is the nervous — people who have a nervous constitution, who are more sensitive to the shocks of life than other people, and who demonstrate various symptoms among which is stuttering speech. I do not believe that the proportion of neurotic people is increasing in the world, but it is quite possible that the abnormal strain being brought on from the present style of living, the constant rushing about and almost total lack of repose, results in an abnormal number of people exhibiting neurotic symptoms. If these same people had lived under normal strain their nervous systems might never have been heard from but would have gone on functioning perfectly.

Every stutterer thinks he is a special type of case, that there is some mystery about it, some secret not yet discovered. Some are so obsessed with this idea that they make a special point of trying to prove that any treatment given will do them no good, in spite of the fact that they come ostensibly to get help. It is of course a waste of time trying to prove that nothing can be done for one (for how can it be done as long as one holds that attitude?) but otherwise this is merely one of the symptoms common to a certain type of stutterer. His belief, instead of being determined by his intellect, is governed by his emotions. He adopts the cynical attitude of "show me" which is always bad. Any nervous patient who comes to his doctor with these ideas in mind and the subconscious thought: "I know I cannot get rid of this trouble — nobody can cure me" — has a long way to go before he can get help.

Occasionally a patient will be found who will not do anything for himself, but seems to want some one to wrap up the cure and put it into his pocket. His sluggishness is almost beyond comprehension. Whether climate has anything

to do with it or not I do not know, but types from various parts of the country demonstrate it more than others.

On the other hand there is the overeager patient who goes at the job as though he were performing hard labor, grimly determined to do everything he is told but often missing the most important points because in his nervous and incoördinated state he is not able to comprehend them. He may go on for perhaps many months, patting himself on the back for his faithfulness and then wondering why he is not cured. The excessive vanity and pride of the psycho-neurotic enters into the case from many angles and further complicates the problem. It goes without saying that in order to treat these widely varying cases successfully the doctor must be able to "size up" each one, both as to the underlying cause and the kind of treatment most suitable. This calls for a thorough knowledge of the subject and a keen, sympathetic insight into the characteristics of each individual patient.

There is also the slow stolid type, and the pliable plastic one. It is a mistake to assume that the former is not as nervous as the latter. His stolidity is of a different nature entirely, being ingrained in his character rather than in his nervous system. Pliability has nothing to do with nerves one way or the other. It does, however, have a great deal to do with stuttering speech and the slow stolid type should not expect to make as rapid progress in his cure as the pliable one who is more easily changed. It is not a question of one being superior or better than the other, but so far as overcoming bad speech habits is concerned, the pliable one is more fortunate.

Again there are those who are stubborn and those who are not — at least not so much. This is demonstrated every day at the Clinic, and sometimes in a remarkable manner. A recent example is that of two young men who came for treatment at about the same time. They were nearly of the same age and both intelligent and well edu-

cated. As it happened, they had also similar training and experience, although they came from widely separated parts of the country. One of them was willing to throw aside his pride, to believe, to surrender, to do whatever was necessary for his cure as soon as he was shown how to do it. The other was so dominated by stubborn pride that while he did make a certain amount of effort to follow instructions, it was always with the idea in the back of his mind of impressing others with his own importance and showing them how clever he was. It was a big price to pay for catering to pride, for his case dragged on for a long time while the other was cured very quickly.

Stutterers (as well as non-stutterers) may also be divided into classes according to their degree of nervousness, although we must be careful to remember that there is no definite dividing line between the various types of "nervous constitution" and also that stuttering is not the only symptom demonstrated by nervous people, nor does this form of nervousness always manifest itself in stuttering speech. However, we know that the individual who demonstrates the symptom of stuttering speech started out with a nervous constitution and in nine cases out of ten was in the midst of a nervous environment. Since all people are what their heredity and environment make them, it stands to reason that there are all grades of nervous constitutions and all grades for stuttering, from mild to severe. Up to a certain point cases can be classed as mild, beyond that point they are severe.

In the mild cases, where the emotional incentive to stuttering is not as strong as in the others although to the casual observer the stuttering may seem just as bad or worse, their nervous condition is sound enough so that they can gradually develop a resistance sufficient to counteract their emotionalism. This resistance gains power through successes until the habit of normal, non-stuttering speech is established.

Thus we see that there is a definite foundation for the popular idea that a child will grow out of his stuttering speech. My observations at the Hospital, however, where I have talked with thousands of adults who have stuttered or who had children that stuttered, lead to the conclusion that not more than two or three per cent have ever worked themselves out of it without treatment. Since the percentage is so small, and since no one can know definitely how the case will turn out — whether it is of a mild or severe type, whether the patient's resistance is strong or weak, whether his environment is conducive to increase or decrease of his nervous stability, it is taking unwarranted liberties with the child's future to assume that he will grow out of it. If there is any possibility of having him treated while young it should be done by all means. Economy, if nothing more, dictates an early start, but there is also the consideration of years of embarrassment, humiliation, and suffering for the individual.

There remains one other type that I want to mention and that is what has been called the "watered personality," the person who is always thinking of something else, who never listens heartily to what you say, whose eyes and mind are wandering even while he is speaking to you, who never shows those he is with the honor of giving himself wholly to them for the time being. Stutterers have no monopoly on this trait by any means, but it is exceedingly common among them, being adopted frequently as a ruse to cover up their deficiency, but also because, through lack of experience and repeated rebuffs which they take seriously, they become deficient in human sympathy and lack enthusiastic interest in anybody or anything.

The point of all this is that there is just as wide a variation among stutterers as among those who do not stutter, and that many in the latter class have the same characteristics and even the same kind of nervous constitution as is demonstrated by the stutterer. However the stutterer's

symptoms are more marked, he reacts far more intensely from an emotional standpoint than the average non-stutterer. Thus whatever anomaly he may have had at the beginning it is intensified; and instead of a constant tendency to approach the normal, as is seen in the so-called normal person, the stutterer's tendency is to diverge from the normal more and more as the result of his stuttering speech. Since we are each fated to be different from every one else the logical thing for us to do is to develop our own personalities and attributes in the best way possible. It takes all kinds of people to make a world — and our particular kind, although it may seem unsatisfactory in many ways, may be just the kind needed to complete the picture.

CHAPTER X

EMOTIONALISM

Emotional promptings — Emotional scale — Mental chaos — Abnormal reactions to emotional stimulus — Different degrees of emotionalism — Right kind of emotions — The fear complex — Banishment of fear — Stage fright — Fluency of speech when angry, intoxicated, elated, orating, impersonating, reading poetry, etc. — Stuttering increased through depressive factors, sorrow, grief, illness, loss, etc. — Self-consciousness — Avoided by people — Positive reactions over emotions — Emotions curbed and controlled.

ALL people are governed more or less by their emotional makeup, for we all have our inheritance and environment, and through emotionalism aroused we deviate more or less at times from the smooth normal tenor of life. Our acts are usually taken as indications of our deliberate thought and intention, but occasionally we cannot tell why we do certain things, let alone explaining why other people act as they do. The fact is that our emotions prompt us to do them. The motive arises from instinct rather than intellect. Reason and intellect come into play to carry out the promptings of our emotions but emotion is the ruling power to a far greater degree than we generally believe.

Let us compare this emotionalism to a scale rising from one to ten. A person may feel a certain amount of nervous tension, say two or three degrees on this imaginary scale, without showing any signs of it in his actions; but if it goes up two or three degrees more quite an array of nervous symptoms will appear — irritability, tenseness, impatience, garrulousness, anger, haphazard thinking, haphazard physical movements, and other deviations from his normal state. Let him be keyed up a few degrees higher to the point ten on our scale and he may become speechless for the moment from emotionalism.

This is a very common occurrence. Literature is full of allusions to people speechless from fright or surprise; public speakers will hesitate and stutter when excited or under unusual emotional strain; people often become speechless from anger. At the moment such an individual is as much a stutterer as anyone could be; the difference lies in the fact that the normal person soon regains his normal status and the temporary stuttering is forgotten.

Our hesitating status depends upon how high we go in the emotional scale. If we are of a staid prosaic type there may be little trouble keeping our emotions down, but if our temperament is of the flare-up type common to the neurotic individual it will be more difficult to control and will more often rise beyond the safety point. The characteristic of the chronic stutterer, however, is that instead of rising only occasionally to the tenth degree of the scale, and then only for a moment, he goes up to that point on the slightest provocation; in fact practically lives a great part of his life there, coming down to the calmer levels only on occasions of special quietness and peace.

When thus aroused he is in the same condition as the normal person who is aroused to the same degree; but the normal person gets back promptly to a normal footing while the stutterer grows more and more emotional until he reaches a state of physical and mental chaos. When in that state there seems to be an imperfection in the sequence of his mental and physical acts, as though there were a time gap between them. The connection is not complete, with the result that one or both are interrupted. He may know what word he is trying to say and still not be able to say it; or he may be in a condition to say the word but in such a state of mental chaos that the word is not in his mind. Or perhaps he may neither have the word nor be in a condition to say it if he did. The mental function is nearly always impaired to some extent, as his erratic movements and frequently inane utterances indicate.

I repeat that any one aroused to the same degree suffers the same physical and mental inhibitions. For example, when we are confronted with sudden danger we do not think. Our minds are practically disconnected and what we do will be the result of some thought or impulse previously implanted in the subconscious mind. The only way the stutterer differs from normal people is that he becomes aroused more easily.

As an example why the stutterer reacts abnormally to an emotional stimulus let us consider the color-blind person. The stimulus in the form of light rays that result in the ordinary person seeing for instance the color red, results in the color-blind person seeing only brown. It is the same stimulus in both cases, but the color-blind person reacts differently because his sensory apparatus is of a special type. Similarly the stutterer reacts to the stimulus to speak in a different manner than the normal individual, due to his original inheritance of a high-strung nervous system and its later maladjustment through some shock. He also reacts differently within himself at different times according to the degree of his emotionalism, which explains why he stutters sometimes and at other times does not.

Since our emotions have so much influence over us, it behooves us to see that the ones we allow to remain in control are of the right kind. It is entirely within our power to do this. For example, jealousy and generosity cannot exist within us at the same time toward the same individual; love will drive out hate just as surely as hate will drive out love. The fact that you are governed more by emotions than by intellect does not mean that you must surrender the control over yourself. You still retain it in your ability to choose what emotions you will harbor. In this way you determine your own course in life just as surely as if it depended on your intellect alone.

The emotion that is most closely bound up with stuttering speech is fear. The stutterer is afraid of speech, afraid

of responsibility, afraid of social obligations, and perhaps most of all afraid of the fear itself. After the field has been gone over with him, the cause of his fears and their groundlessness brought to light, so that he has a definite knowledge and understanding of the whole situation, if he does not then take himself in hand to transform his fear emotions into intellectual energy he will find his intellectual vigor much reduced while his fear remains.

It is a well-established fact that fear vanishes as soon as the individual follows a logical and consistent method for removing it. By paying attention to what he should do instead of allowing the fear to run unchecked, he benefits first through the positive effect of the method in reducing his fear; second, through the occupation of his mind in this manner, which drains off the fear emotion and transforms it into intellectual energy. To persist in his old submission to fear after he knows how to apply the remedy puts him in the class with dumb driven animals and makes his intellectual function of little value to him.

If the physician gives the patient a bottle of medicine to be taken let us say every three hours and he is so overcome emotionally that he forgets to take the medicine at all, how can it do him any good? His intellectual forces are functioning chiefly in the form of fear, and he might just as well be without them so far as their being of service to him on that occasion is concerned.

With ordinary physical ailments the fear emotion of the patient (that he will not get well) is transmuted into intellectual energy which makes him extra vigilant in following out the doctor's orders, and this of itself has a wholesome effect on him entirely apart from any good derived from the medicine.

Perhaps there are extenuating circumstances in the stutterer's case, for his trouble is, as we have seen, rooted in fear. But if he had applied the remedy it would automatically have transformed some of his fear emotion into

mental activity while at the same time he would have reaped the benefit of following the simple rules of good speech. By failing to apply it he loses the benefit both ways. Nervous energy cannot serve two masters at the same time, and by appropriating it for intellectual purposes one's emotionalism is reduced.

Public speakers, actors, musicians, etc., are all subject to the common form of emotionalism known as ~~as~~ stage fright; but if they are experienced performers, as soon as they get into action all the nervous emotion that has been felt in the form of fear is transferred into intellectual force, so that the speech or song, or whatever it may be, is performed much better than if there had been less emotionalism in connection with it. On the other hand the novice fails to concentrate on the work in hand sufficiently to absorb this emotional energy, with the result that some of it remains in the form of fear to hamper his actions, and his intellectual function suffers a corresponding loss.

This explains why stutterers so often fail to be interesting talkers, even apart from the effect of hesitating speech. The nervous energy has manifested itself in the form of fear at the expense of the intellectual faculty so long that the channels of habit toward intellectual activity are not well formed and the flow of nervous energy in this direction is uncertain. Result, mental dulness.

Many stutterers have observed that they do not stutter when they are very angry, when they are under the influence of alcohol, when they are specially elated over something, when reading in concert, reading a poem, or delivering an oration, when they impersonate a character on the stage or otherwise, for they find that if they give themselves up to it without reserve they have no difficulty. The anomaly of fluency of a stuttering preacher in the pulpit or of the fluency of a stuttering actor when on the stage has been noted time and again. In fact two of my patients were noted for that before they came for treatment. We may well ask ourselves

what happens to enable the stutterer to talk fluently under conditions of emotional excitement. Elation, the result of satisfaction of any kind, causes loss of self-consciousness and fear, resulting in good speech. The individual's sense of speech disability becomes lost and he becomes fluent. In the stuttering preacher or actor there is a complete displacement of fear by some other emotion such as zeal.

Ordinarily the stutterer's response to the stimulus to talk is principally muscular, somewhat on a par with a painful sensation. He wrinkles his brow, twists his face, moves his hands and feet, tightens the muscles in his neck and throat, etc. The energy released for the production of speech is transmitted along this abnormal but well-worn path of action from the brain so that instead of speaking fluently he performs all the special line of tricks that he is prone to. But on the special occasions when the emotion is very excessive (anger, intoxication, zeal, dialect, etc.) these common pathways of motor discharge are all preoccupied, so that the energy released is transmitted directly to the point of action to be used in the desired act. There is no special muscular activity to interfere and therefore his speech is of a non-stuttering nature. On the contrary all depressive factors (sorrow, grief, loss, bad news, illness, etc.) are conducive to exaggerated fears, self-consciousness, with the resultant increased stuttering.

A stutterer may be perfectly at ease in a crowd of people as long as he is not required to talk, because the attention of the people in the crowd is taken up by the other members of it; but if he is in the presence of one or two where there is nothing in particular to take up their attention, so that he feels that it is directed somewhat upon himself, he becomes emotional, tense, ill at ease, even though there is no necessity for him to talk.

His tenseness makes other people uncomfortable in his presence and they avoid him instinctively, even though they may sympathize with him and want to help him. He does

not understand this, however, and feels that he has been slighted without just cause. Naturally, he becomes unduly emotional over that also, and so adds another link to the chain of emotionalism that holds him in bondage. Since it is natural for every one to avoid uncomfortable situations, the stutterer might be expected to avoid other people just as they avoid him; and that is exactly what he does do, many times even while he is conscious of the utmost loneliness and craving for human companionship.

All emotionalism is inseparably bound up with the instincts, having its source in them; whether it is pleasant or unpleasant is determined by whether the instincts are achieving their aim or not. In persons of nervous temperament the swing of emotion and feeling from pleasant to unpleasant and back again is of an extreme and excessive nature. Since emotionalism is the thing that causes the stutterer's trouble, we must therefore conclude that the harmony of mental and physical acts necessary for good speech can be attained only through a positive reaction over his emotions. He must be trained to keep his emotionalism under absolute control, must learn to adjust himself to the necessary standards of everyday life, to yield a little here, give a little there, to take on resiliency, so that the shocks which come inevitably to us all shall not strike him with such force as to throw him off his balance. This is the key to the control of one's nervous system.

Since the stutterer's emotions grip him more strongly than the normal person's he must strive to keep them more closely under control. A man will naturally take more precautions with a loaded gun than with one which is not loaded. This is the stutterer's cue. His emotions are like the loaded gun, — on the slightest provocation he goes off. That same provocation has no effect whatsoever on the emotional life of the normal individual. The stutterer therefore must be constantly on his guard, for it is the only way that he can assure himself of reasonable control.

Being forewarned of his weakness he should be able to view the problem logically, and instead of going to pieces when about to talk should curb his emotions, counteract his disorganization, regain his harmony and standard of equilibrium and maintain it as other people do. He must come down a number of points in the emotional scale — and stay down.

CHAPTER XI

WHAT ABOUT THE CURE?

Factors evolved in stuttering — Warped character — Always looking for cure — Nervous constitution under control — Model existence — Tobacco and alcohol — Importance of sleep — Excessive physical exercise — False suggestion — Change of thought — Complete understanding — Standardization — Importance of thinking — Courage and aggressiveness — Why not successful — Chronic fear hard to eradicate — Physical and mental changes — Conscious control a false doctrine — The Dextro-Sinistrality causation theory — The stuttering process — Dual personality — Speech lapses, off days — Game of speech like golf — Time a factor in cure — Guaranteed cures fraudulent — Patient the factor in result.

THERE are so many factors involved in stuttering that the stuttermaker makes a very complex patient. His heredity, environment, trend of thought, manner of living, past experience, and many other things contribute to the sum total of his maladjustment. All cases of course are not alike and do not all present the same symptoms. The more complete the involvement the more symptoms will appear and the greater their intensity will be. With a lesser degree of involvement there will be fewer and less intense symptoms.

During the time that the patient has suffered from defective speech he has had a wrong viewpoint on life, a restricted perspective, and as a result of social and industrial maladjustments reacting upon his original neurotic tendencies, in addition to stuttering speech, he has acquired traits and built up a character that is more or less warped and unseemly. Being ignorant of the exact nature of his trouble he is continually looking for some kind of "cure," some patent nostrum that he can take and be rid of the difficulty at once, without effort or trouble on his part. When he begins to look for that sort of thing he is certain to find it, for the country is overrun with them. The only trouble is

that they cannot cure him, but by breaking down his confidence with failures, do him vastly more harm than good. He is like the man who spent all his days following a goose, expecting her to lay a golden egg. There are plenty of geese in the world which to the credulous look as if they might lay golden eggs — but the fact remains that they don't.

The underlying condition of the stutterer (his nervous constitution) can never be removed, but it can be controlled to such a degree that his speech symptom is held in abeyance and he can talk without difficulty if he uses due care. Since so much depends on his physical condition it is ruinous for him not to lead in a general way a sort of model existence. He cannot continually keep late hours or indulge in excesses of any kind whatsoever. Smoking, a universal harmless luxury, usually acts in the stutterer's case as a tensing agent which is detrimental to the stutterer's good and welfare. The same holds good with alcoholic stimulants, the continued use of which causes nervous tension. Sleep is an important factor, experience having proven that the stutterer needs more than the average person and that all get along vastly better when they have the required amount regularly. Instead of doing as he sees those around him he must do what his constitution permits without exacting an exorbitant price. Hard physical exercise even for recreation is a draft on nervous energy which in his case is likely to take an exaggerated form. We have noticed this in many of our boys during the football season when they played on a team. The severe physical strain would completely throw them out of coördination, so much so that although they previously showed good speech control, they would get a setback and could not maintain a proper balance as long as they were going through this strenuous or excessive exercise. As soon as they would give up playing, they would gradually regain their control and harmony and speak well. When one is tired, any excitement carries greater strain than when one

is fresh, for mental and nervous energy can if necessary be drawn from the body when the body is fresh, but when it is exhausted there is no reserve supply. In the case of the stutterer his reserve is always at low ebb and the result of any excitement is a definite change for the worse in his speech.

The stutterer need not maintain an attitude of morbid introspection. He must not continually examine himself but there are certain signs that everybody learns to recognize as a warning of his individual condition; and he simply cannot afford to disregard these signs.

Every effort the patient makes to get cured that fails is a positive suggestion to the effect that cure is impossible. The everyday individual who has lived in an environment of both success and failure is not steeped in either one and is more or less open to suggestion from both. He is not dragged down to the lowest levels of depression by failure nor unduly elated by success, but keeps to the middle course. The trend of mind of the stutterer, however, is all downward in regard to his cure. His greatest fear is that he will not be cured, and having tried and failed so many times he is sure he will fail again. Some of our most difficult cases are those who have taken the different "cures" at various stammering schools.

Negative thinking is one of the most troublesome factors that we have to contend with in the treatment of stuttering. It is present in every case, and it must be removed before any cure can be accomplished. In fact the change from negative to positive thinking is one of the most outstanding features of the cure as it progresses. Instead of thinking, "I'm afraid I can't say this," the patient begins to say aggressively to himself, "Why shouldn't I be able to say it!" and gradually the conviction grows in his mind that he can say whatever he wants to say. There is no reason why he should not be able to. He has failed in the past only because he has allowed himself to become emotional over speech;

but it is entirely within the power of every one to train himself so that he can remain calm, at ease, at peace, relaxed, and in a confident frame of mind under all ordinary circumstances. Observation and experience in thousands of cases proves that all stutterers can do this, although it takes longer in some cases than others, and only when they have done so are they able to talk.

The basic principle for the attainment of a cure lies in giving the patient a complete understanding of the mechanism of the emotions and the autonomic — self-governing — functions of the personality. This opens the door to the dual goal of self-mastery and self-expression. The mind must be relieved of distressing unconscious ideas by bringing them to light and explaining them. Symptoms disappear when the patient has made his unconscious connections conscious.

The method of treatment consists of training for better coördination; better balance of the several functions that compose the making of speech — the mind, the vocal organs, and the breathing apparatus being harmonized and their action standardized in the way that nature intended every human function to be. At the same time the patient is taught how to control his emotions and keep himself in tune with his surroundings. His faults, errors, mistakes, and weaknesses are exhibited, explained, and brought to light so that there is no misunderstanding about them.

This treatment is somewhat of the nature of mental surgery. Naturally it hurts, for there is no anesthetic for it. Nevertheless it is the only way in which satisfactory results can be obtained after the patient has passed the childhood stage. We must tear down the old structure and build over, making sure that the new growth is of a sound and healthy nature.

One of the first things the patient must be taught to do is to use his head, that is to maintain a mental balance. Other people have fears of various kinds, and have testified to

the fact that as soon as they learned to mentally balance themselves in the presence of their fear it vanished. No imaginary peril, such as the stutterer fears, can stand up against the test of thinking it through. If instead of fearing the letter or word he wants to say, he will concentrate his mind on following the rules that are given for correct speech and control his emotions, he will find the fear soon gone. It also helps to control the emotions if one can get outside of himself, to stand off and look at himself from an objective point of view, as though he were some one else. By means of this detached frame of mind we can see ourselves very much as others see us and it helps us to laugh off our foolish little fears and anxieties.

Obviously this program cannot be carried out and its effects made permanent unless the patient coöperates heartily and a great deal of sincere effort is put into it. The patient's tendency to discouragement is one of the things that holds him back, his progress and development in every case depending upon the courage and aggressiveness of his imagination. We have many cases at the Hospital which improve up to a certain point where they can get along fairly well in business and social life although their speech is by no means normal and may still be painful to listen to. Yet at this point they seem to stick, and do not continue to improve.

When these cases are examined closely we find that they are very happy to be able to talk as well as they do, and strangely enough, while they are quite confident that their status can be maintained, they do not seem able to conceive of much further improvement and a complete cure is entirely beyond the range of their imagination. Having developed to the point that they can talk when they want to but still demonstrate pronounced stuttering speech, why should they stop? There is no reason why the development should stop there rather than at a point much nearer perfection, except that the patient's imagination has failed to compass further improvement as being possible. Therefore, I say that

courage and aggressiveness in imagination is the measure of the stutterer's success in overcoming his impediment.

If any one wants to know why the stutterer does not get along better in life, here is the answer. When things are going well he blissfully assumes that success will presently smile on him, although he has only the vaguest idea of *how* it is going to come about, and therefore does nothing definite to bring success. Then comes the reaction. Perhaps in an unusually lucid moment he sees things in their true perspective and finds that the picture is neither bright nor encouraging. This glimpse of the truth should have the effect of setting him to work to improve his unsatisfactory state; for it would have that effect on the normal individual. But here again the stutterer's excessive emotionalism proves his undoing, for instead of bringing him down to solid earth and enabling him to plant his feet firmly on the ground it plunges him into the depths of gloom and utter discouragement, in which state he can do nothing of an effective nature to improve his condition. Every one has abundant reason for being discouraged at times, but in order to succeed one must learn to keep on in the face of discouragement. This will also check the extreme of emotionalism to which the stutterer is subject, stabilize him, and enable him to push ahead.

The habit of emotion along certain lines implies a definite moderation of the brain cells and the length of the time required to break it up is in proportion to the length of time it has been in building. The *sudden* emotion of fear is easily dispelled because it has no deep foundation in the brain, but a fear like that of the stutterer which has been growing for a long while is much harder to eradicate. In strong passions certain facts vividly present in the mind are believed in with an intensity corresponding to the intensity of the passion. The stutterer is in an emotional state analogous to passion when he is trying to speak. Fear that he will not be able to say what he wants to is the most

vivid thought in his mind and is therefore branded more deeply into his brain with each experience, until he firmly believes that he cannot speak without difficulty. Not much progress can be made toward a cure until he gets into his mind a picture of himself as he wants to be, actually sees himself in his imagination talking well, and resolves to make that picture come true. When that takes place his former cold, cynical attitude is gradually replaced with one of radiant, enthusiastic hope and courage.

This development cannot be inculcated by absolute direct methods or mere intellectual instruction. It is usually absorbed indirectly by ways and means which are almost imperceptible but which gradually transform the bent of emotion and trend of thought into wholesome channels that are not antagonistic to good speech performance.

It is useless to change the physical manner through mechanical practice unless the mental attitude is changed also, for physical habits cannot long survive mental opposition. Training in muscular coördination, rhythm, speech drills, and similar work has its place, for during the production of speech there is a constant movement and change of the various parts of the vocal tract, and practice increases the facility of muscular action thus involved. But to attempt to cure stuttering by merely teaching the stutterer to talk is like treating measles or small-pox by simply applying salve to the skin eruptions. An occasional correct physical performance of speech means nothing if the mental attitude of the stutterer is not right, for he just happened at that moment to have his emotions under control and that is why he spoke well. On the other hand, if the mental attitude of the stutterer is right, if he has his emotions under control almost all the time, an occasional failure to speak correctly means nothing. It simply signifies that at that time his emotions were not fully under control, something that is liable to happen to others as well as stutterers. Time and again at the Hospital a boy or girl during the formative

stage of treatment, will go along, do quite well, and acquit themselves very creditably before audiences. Then along comes a critical audience or their old sense of inferiority assails them. Their difficulty becomes uppermost in their minds, with the natural result that their speech suffers.

A practice that is very prevalent but absolutely fruitless of desired results, is to have a stutterer control his speech consciously, that is to use will, power, or effort, to speak normally. Almost all stutterers have the idea, and I am sorry to say a great many who try to correct stuttering have the same idea, that if the stutterer will learn how to make certain letters, or say the words or phrases or sentences, or if he will read out loud, he will eventually learn how to talk well. That idea psychologically is all wrong, for every stutterer knows how to speak. His speech developed like other people's speech developed who do not stutter. He does not have to be taught how to produce speech. When he is saying sounds, syllables, words, or sentences through various exercises he is not learning how to talk. He is just proving to himself that he can say what he wants to say without stuttering, without any hesitation. He does not overcome his stuttering condition through power and effort that he uses to produce normal speech. He does not need power and effort to overcome something that he does not have. Only through volitional power and effort can one make himself stutter. If no power or effort is used to produce speech, one does not need power and effort to remove it. Something that was not produced does not have to be removed. Result, normal speech. He talks normally because he is natural and does not try to talk normally. He just talks and it is normal.

He must have it definitely impressed upon him to have in his mind — how simple, how easy, how effortless it is for me to produce these words, sentences, etc., how easy it is to read out loud, how composed I am, how easy and relaxed I feel, my throat does not feel tight, I can always talk

well when I am in that state, I will always try to be in that state when I talk. Gradually the mental state of ease and comfort when speaking becomes second nature to the stutterer and it becomes an automatic reflex act. The old emotional tenseness has been counteracted and the stutterer is then properly balanced. He can hold himself under control and speaks well all the time. He has stopped looking for speech, and instead is looking for balance.

Another practice that was very prevalent and I am glad to say on the wane now, was to try to cure stuttering speech by changing a stutterer who just happened to be left-handed into a right-handed individual. The Dextro-sinistrality causation theory of stuttering was very popular in its day. There does not seem to be any logical or scientific reason why stuttering should be in any way connected with the use of the hands. The theory was principally speculative and caused quite a lot of trouble in its time. In my observations at the Clinic I have found that there was nothing to lead up to any idea of a cure in connection with left- or right-handedness, for the number of right-handed stutterers far exceeded the number of left-handed stutterers.

From a practical standpoint the cure of stuttering is a reversal of the process by which stuttering developed. The patient will always have his nervous constitution, but by holding his emotions in check, balancing his personality, and observing the correct principles of good speech he is able to hold his symptoms in abeyance.

The steps by which stuttering develops are:

1. High-strung nervous system.
2. Fright, fever, fall, -- some kind of shock.
3. Physical machine below normal standard, demonstrates disharmony, incoördination, and loss of balance.
4. Inability to perform ordinary acts as well as usual.
5. Hesitating speech particularly noticeable, because speech is one of the most delicate of all our reactions.

6. Emotionalism greater than usual because of lowered standard.
7. Wondering whether certain words can be said without hesitating because of having had trouble in saying them before.
8. Worry over these words.
9. Fear of these words.
10. Various symptoms of fear — muscular tension, embarrassment, lack of concentration, loss of confidence, etc.
11. Further incoördinated speech as result of fear.
12. More fear and more symptoms of fear.
13. More hesitating speech. The vicious circle established of Fear — Stuttering — Stuttering — Fear.
14. Loss of morale — discouragement, self-pity, no mental and physical balance, etc.

The reversal of this process by which the cure is obtained is somewhat as follows:

1. Patient begins his treatment.
2. Learns that his stuttering speech is only a symptom of his condition.
3. Learns how to operate his physical machine in a coördinated manner.
4. Reduces incoördination, disharmony, becoming balanced.
5. Eliminates some of his fear.
6. Symptoms of fear disappear accordingly.
7. More successful performance in speech, and more confidence.
8. Learns that stuttering speech was not the only symptom of his condition, and eliminates some of the others.
9. Acquires mental and physical standardization.
10. Learns how to take care of his nervous constitution and hold his condition in abeyance.

11. More improvement in speech.
12. Greater confidence; elimination of sense of inferiority.
13. Fear of words and of talking gradually fades. The vicious circle of Fear — Stuttering — Stuttering — Fear is broken up.
14. Acquires ability to adjust himself to conditions and meet emergencies.
15. Qualifies and takes his place in the world as any well-balanced individual.

During the later periods of this process when the fear has been removed, hesitating speech may still occur, but such hesitation is not true stuttering. Pathologically the cure takes place through the formation of new habit grooves in the brain in reference to speech and control of the emotions. During this transition period the patient has a sort of dual personality. He will talk along for several sentences with perfect control and no emotional interference, and then (one can feel his increasing tension) a word that he formerly had trouble with appears on the horizon and the old habit asserts itself. He rolls his eyes, compresses his lips, and performs various other tricks according to his particular habit. Presently he gets control of himself again and comes back to the new way for several sentences, then perhaps reverts again to the old.

There is always danger just as the new habit grooves are becoming established and the old grooves are fading out that the patient finding himself able to talk so much better, will think that his cure is complete and will let the matter drop right there in the middle, with the result that the new grooves being not yet firmly established will fade out, while the old grooves reestablish themselves. It is to be expected that the stutterer will have lapses from time to time, but if he keeps his head there is no occasion for worry. Even after he has learned how and why he should curb his emotions he is just as likely to become nervous as other

people and is subject to the same emotional variations as those who have never stuttered except incidentally. He will still have his off days just as they do, when he will find his emotionalism hard to control and will be irritable, tense, and nervous. He departs from his new-found balance, that of being slow and accurate, to his old state of unbalance, quick and inaccurate. Any kind of illness, even a common cold, will have a depressing effect upon the individual and the stutterer will find it more difficult to coördinate the musculature of his vocal tract, so that he demonstrates more or less hesitation and stumbling in his speech. In this there is no cause for discouragement. Neither he nor his family or friends should say that he is back at his old tricks and has made no progress. It is a temporary condition, and he has just as much right to his off days as any one else.

Speech is much like playing golf. There are a number of things the golfer is supposed to do when he makes his stroke, and we can readily understand that if it is to be successful these different motions must be forged into a mobile chain of smooth action, like a circle with no corners or breaks to its smoothness. The novice, however, tries to keep the different things in mind separately at the moment of making his stroke, with the result that instead of a smooth liquid circle of action he has something in the nature of an octagon, composed of rigid parts with numerous corners obtruding to break the smoothness of the performance.

Likewise when the stutterer begins his treatment and is given the fundamentals of correct speech, he can at first perform them only by keeping them all consciously in mind. In order that he may at the same time maintain the requisite smoothness of speech it is necessary for him to talk very slowly, so that the separate acts may be properly blended together. This excessive slowness is not practical for everyday use as a regular thing, although it is perfectly feasible to employ it for several weeks, or months if necessary, until the

acquisition of rhythm and increased skill permits an increase in the tempo with no loss of smoothness. The stutterer's speech should always be deliberate, however, and on the whole it will make his conversation more pleasant to listen to than that of the average person who has never stuttered. Most people would talk a great deal better if they were more deliberate.

There are only two things that will make the stutterer's speech worse after he begins his treatment. One is the temporary physical condition mentioned above, which means nothing. The other is his emotionalism. It is only necessary for him to understand this in order to be free from a vast amount of fear and anxiety in regard to his speech. The sign by which we know that the right mental attitude has been attained and the new grooves of thought sufficiently established is when he ceases to be afraid to talk and performs his speech in an artistic, coördinated manner.

We must remember that the cure of stuttering is a long process, not unlike a journey through a wilderness infested with enemies. If the traveler is properly equipped with the right standard, reinforced with the fundamentals of good speech clearly in mind, and has a competent guide to keep him on the right trail and warn against dangers, he will be able to get through safely. Without these things his chances are very slim — for it is a long journey, and if he does not even know whether he is following the right course or not, how can he ever hope to arrive?

The trouble with many stutterers is that instead of being thankful for what progress they have made and going ahead for more they expect perfection at once. Such a patient will take the attitude that if the treatment does not work a 100% cure on him in short order it is depriving him of something that he has a right to expect and demand. He ignores the fact that perfection as a concrete fact is simply out of the question; it never did exist; but in spite of this there is plenty of reason for hope and encouragement.

His arrogance in this respect blinds him to the benefit and encouragement that he is entitled to. One reason for it is that stuttering never had its right place in history, in practice, in science or thought, but was always considered rather a mannerism, like wearing one's hat at an angle. It was not considered in its true light as a prominent symptom of an emotionally unstable nervous individual, and prominent symptoms are not lightly brushed away as though they were mere mannerisms.

To guarantee a cure is ridiculous. Stuttering cases show as wide a variation as any other diseases and no doctor or hospital ever pretended or claimed to cure all of its patients. They are satisfied and their clients and supporters are satisfied, if they can alleviate the condition, relieve the suffering, and send the patient out in good condition. Therefore any person or any place that holds out a bait to a stutterer through a guaranteed cure must of necessity have a false idea of the entire subject, and it goes without saying they are selling something which they cannot deliver.

Results rest largely with the patient himself, depending upon his sincerity, perseverance, and real desire to be cured, although the severity of the case and his general condition are also factors to be considered. To think, breathe, vocalize, and articulate will always produce the spoken word, but before stuttering can be cured the nervous system and the emotions must be brought under control, and the time and effort required for this depends upon the degree of their maladjustment. If the patients will follow instructions, realize their condition, take care of themselves, they can hold their condition in abeyance and eliminate the symptom of stuttering speech so that they will speak normally.

CHAPTER XII

RESPONSIBILITY OF PARENTS AND TEACHERS

Parents — Heredity — Environment — Differences in children — Responsibility for treatment — Bad speech examples — Imitative instinct — Fear of being different — Artificial conformity — The tragedy of physical punishment — Chronic systemic condition — Nature of the home — The erroneous idea about smart, rapid-thinking children — Covering up deficiencies — Special privileges — Discussion of defect before child detrimental — Is the stutterer normal mentally — Rapid change from simple to complex stuttering — Policy of Slow-easy — Teaching the stutterer to talk — The speech teacher — Attributes necessary — Blind leading blind.

THE stuttering child is at all times at the mercy of the ones who are principally responsible for his condition — i.e. the parents. They have first endowed him with a high-strung nervous constitution, and then created a nervous environment for him to live in, both of which are conducive to the development of a psychopathic condition that frequently results in stuttering speech. It is not intentional on their part, of course, but nevertheless they are responsible for the damage. The child's training and environment in early life are perhaps the most important factors in his future success and happiness. It is then that his egoistic emotions are directed into either right or wrong channels. Many parents do not realize their obligation in this respect. They fail through ignorance rather than willful neglect, but it seems a pity that thus far no adequate provision has been made to supply them with proper knowledge to handle these cases in an intelligent manner.

It is absolutely necessary for them to recognize the differences in their own children. Human nature is not cast in a single mold. The doctrine that all children are equal

mentally in regard to their behavior and attainments, has been given a fair trial in our public schools and proved untrue. The lock step method in education simply does not fit children for life. One may be helped in one way, and another in a different way, depending upon his individual attributes. In every stage of his career, despite the economic necessity for mass instruction, we have found that the child must be individualized and training adapted to his particular needs, thus assuring to each an equal opportunity of attaining his place in the world. In the case of the stutterer there is a continual pulling and hauling between the facts of life as he has to meet them, and the poor equipment that he has on account of his defect, because his individual requirements have not been considered.

With the parents also rests the decision as to whether the child shall get treatment for his condition, how long, what kind, etc. If all parents would meet this obligation to the best of their ability we would have few cases that could not be taken care of in one way or another. Unfortunately there is a tendency on the part of some to consider first what is most convenient for them, and to make the child's welfare take second place.

Young children acquire their language through hearing and imitation. If the language as it strikes the child's ear is rapid and indistinct, he hears it in a mutilated fashion and produces it the same way. Mothers often say that when they become nervous they can see the influence of the increased tension on the child, particularly in his speech, because speech is so fine and delicate a performance that it shows the effect of incoördination at once, when in ordinary muscular actions of a coarser nature it would not be apparent. Observation shows that the parents of nervous children are apt to be rapid or jerky talkers, and this bad speech example, in addition to the nervous tensions generated by the parents' nervousness, gives rise to speech of a stumbling, hesitating nature, which ultimately develops into chronic

stuttering. In many instances the special fear that accompanies speech difficulties has developed in a child through imitation of a parent. Children are quick to notice things; they sense fear and speech difficulties in the parent, and immediately take it on.

The imitative instinct, urged and aided by our gregarious and emulative instincts, early compels the child to imitate his elders in all things. He either mimics them consciously or acts like them unconsciously. His chief aim is to be like the people he admires; and his chief fear is of being "different." A man who had stuttered for thirty years, as a result of being frightened by an older boy flourishing a jack-knife at him the first day he attended school, and who has made a special study of his condition, says: "I can never forget the time when I first realized that I was different. In my first year at school I was drilled for a part in the Christmas exercises, and later excused from taking part because those in charge were afraid I would not be able to say my lines. I was rather surprised at being dropped and a little disappointed, although pretending to be glad. The disappointment, if I am not mistaken, was not so much in being denied a chance to show off in public as in losing the opportunity to show that I could talk, or at least make a good try at it. Perhaps I would have failed anyway; my performance might have spoiled the whole show. Nevertheless, I wish they had allowed me to take part, for that was the first time I had been set apart and treated differently on account of my speech, and it made a bad precedent."

While every child has an instinctive fear of being "different," there is an artificial conformity that children instinctively resent. If left to himself a child will develop along the lines of his intellectual and physical preferences, and ultimately find his true self. But from every side he is urged and often compelled not to be himself but a copy of some one else. The parent says: "Jimmy, why can't

you be like Johnny?" The teacher says: "Children, take an example from Johnny. He does what he is told."

The child is thus molded into something that may be a good copy of some one else, but which keeps it from expressing its true self. For one with a stolid nervous system this may be well enough — he is able to stand it; but for the sensitive child with a nervous constitution to be anything but itself is a nervous strain that upsets the whole machinery. The physical inconvenience and nervous irritation of being compelled to take on the attributes of a Johnny, while still retaining the nervous system of a Jimmy, usually finds expression in some nervous maladjustment and often brings on stuttering speech in a child with a nervous constitution.

The parents, unaware of the cause, are apt to urge him more than ever to be like some other child, or perhaps try to compel him to be. Again and again a mother will say to me in the most naïve, amiable manner, "I slap my child twenty times a day on account of his stuttering speech, and still he does not talk." In another case the patient was whipped by his father two or three times a week regularly for three years — when he was between the ages of eight and eleven — because of his stuttering. That it was not done out of cruelty is shown by the fact that when the father became convinced that his method was wrong, he tried in every possible way to make amends for his harsh treatment. Another woman complained that the more she punished her child the worse he got until he refused to say anything. This sort of treatment is based on the theory that because the child can talk sometimes, he could talk at any time if he only would, and that his failure to talk is due to stubbornness or obstinacy on his part. Who would ever think of striking a child because it was near-sighted and could not see small print quickly or easily?

Yet to do so is no more cruel than striking a child for stuttering, which results from a nervous condition over

which he has no more control than over the condition of his eyes, and for which he is not responsible. Near-sightedness is a symptom of one condition, stuttering speech of another, and the hygiene necessary to keep the condition in abeyance so that distressing symptoms will not appear must be understood and observed by every one concerned — parents, teachers, and physicians alike.

The tendency has always been to look upon the stut-terer's condition as something of an acute nature, like an infected finger that can be taken to the doctor, cleaned and dressed a few times, and within a week or a month is cured. It has never been brought home to parents that the child's defective speech is the result of a systemic condition tied up with his whole life, and therefore not acute but chronic. It cannot be treated a few times and then forgotten like the infected finger. The cure must consist of the change of the entire emotional life, a reëducation, a growth whereby the patient learns nervous control. If parents and stutterers both would fully realize this they would give up expecting some miracle worker to come along, and with a few mysterious passes remove his defective speech, and would be satisfied to choose a place which had the proper environment and influence (which they are unable to provide at home), and allow the stutterer to remain in that environment long enough for his stunted, negative emotional condition to develop into better channels until he was able to handle his condition alone.

In many cases, when feasible, we have arranged for a child to have a long vacation at the home of a peaceful relative. This gives the patient a chance to get over nerve tension. The old argument that children are better off at home than anywhere else does not seem to work out so well all the time. It depends entirely upon the nature of the home. Very often the child or even children are better away from home. A home in which a child is being over-emotionalized, coddled, or kept from vigorous, active con-

tact with its fellows, is not a good influence. Neither is a home where the atmosphere is charged, unfriendly, disturbed, where the father and mother do not get on well together, where either is fretful, excitable, or of depressive temperament; it is certain that the children would be better off in some unemotional atmosphere.

As we have seen, one of the bad effects of stuttering is that the child uses it as an alibi for all kinds of non-performance. Very often it is the mother who first puts the idea into his head. A statement heard daily at the Clinic from mothers who bring their children for treatment is about as follows: "My child is so smart, he thinks so fast, that he cannot get time to say what is in his head," meaning that the child's speech is normal but that his mind is so much more brilliant, and works so much faster than the ordinary person's, that it is totally impossible for a merely normal speaking apparatus to meet its requirements.

Let us see how this works out. We all know that practice makes perfect, therefore lack of practice necessarily makes a non-perfect performance. The stutterer is constantly interrupted in his speech, which necessarily interferes with the function of the speech apparatus and impairs its action; it likewise interferes with the expression of thought, which has a tendency to impair the function of the mind. We have also seen that it arouses emotionalism, which absorbs a great deal of the energy needed by the brain in its normal functioning. These things inevitably impair the action of the brain, so that the stutterer's mentation is not even normal, let alone being brilliant. His thoughts when he is stuttering are only partly formed, his selection of words to express them often inappropriate or perhaps wanting altogether. In other words, there is a central as well as a peripheral involvement and his speech performance is a most awkward and imperfect one.

Of course a great many adults, although they may show stuttering speech, through education and training have

developed mental control to such a degree that they are not influenced, and their mental attributes are far from being mediocre, in fact they are brilliant in many instances; but when it comes to children, before mental control has been established, the condition is entirely different.

Mothers and teachers should remember that it is natural for all children to try to cover up their deficiencies. When a child comes to a word in reading that he does not know he will frequently fumble and hesitate, trying to make it appear that he cannot say the word. It is sometimes hard to know whether the hesitation is due to bad speech or poor preparation, and bluffing is so common an occurrence in school that teachers are apt to assume that the child's hesitation is of this nature, and to adopt harsh measures which aggravate the trouble if it is due to stuttering speech. On the other hand, such a habit if allowed to go unchecked often leads the child to use stumbling speech deliberately to cover his deficiencies and so develop stuttering in himself.

The mother or teacher should always take the time to put the child thoroughly at ease, and so enable him to say whatever he is trying to say and find out whether he really knows the lesson or not. It frequently happens that the child is in a grade higher than his mentality warrants, and naturally uses every means in his power to hide his inferiority. If this is the case, the teacher should know it as soon as possible. On the other hand, if he is not above the proper grade, but is old enough to master the subjects, he should be made to write the explanation if he cannot be put sufficiently at ease to say it. His bluff should be called in every case, so that he will know definitely from the start that he cannot cover up laziness by futile attempts to speak. When he once learns this lesson he will apply himself, and do the work with the rest of the class. The longer the idea can be kept out of his mind that he is different from other children because of his stuttering and is entitled to special privileges, the better it will be for him, provided he is not

compelled to do things that put an undue strain upon his nervous system. The only difference that should be recognized is the difference in his constitution, just as in the case of the child who has heart trouble.

Both parents and teachers make a serious mistake of discussing, analyzing, and trying to diagnose the case of a child who is afflicted with hesitating, stuttering speech, in his presence. Not being acquainted with the problem they do not treat the defect as a systematic whole, but try to pick out the special trouble. Instead of saying that he hesitates or stutters in his speech as a whole, they point out that he cannot say words commencing with *b*, or *g*, or *q*, — or whatever it happens to be.

A case in point is that of a boy who came to the Clinic, and when asked what his trouble was replied: "I stutter on the vowel sounds." Asked what the vowel sounds were, he said, *a-e-i-o-u* without the slightest hesitation. "Who told you that you couldn't say the vowel sounds?" he was asked. "Where did you get the idea?" Then the truth began to come out.

"Before promotion in school I am always told that my reading is bad," he explained. "I would read and hesitate. Then one of my teachers thought that I stuttered on the vowel sounds, and ever since then I find that I do. I talk for a long time quite well and then I try myself and look for words beginning with vowel sounds, and I always hesitate on those words when I find them."

The boy had received a direct suggestion to the effect that he could not say certain words, and it was a foregone conclusion that as soon as he began to try himself in the manner described, he would have trouble on those sounds. His ready-made diagnosis of his own case illustrates the grave danger of suggestion when it comes to a defect of this kind. It should be remembered that the stutterer's condition is a general state of nervous maladjustment and in-coördination, and it should always be referred to as such,

rather than as speech trouble on any particular words or letters.

The question is often asked by well-informed people: "Is the child who stutters of normal mentality?"

If we consider all the other people of the world normal then he also is normal. But if we recognize the fact that every individual has some defect or abnormality, then of course the stutterer is not normal. In other words, he is subject to the same abnormalities as other people. He starts out in life like other children, as normal as they, no more, no less, with certain inherited traits or tendencies. He may be bright, dull, or merely ordinary. And just as the bright child may have weak eyes, or the dull child poor hearing, or either of them may have both of these affections and be bow-legged besides, so also either of them may be a stutterer. That is, the mentality of stutterers as a class is, at the beginning, normal — which means good, bad, or indifferent, according to their individual characteristics. A mental dulness may develop later as a result of stuttering, as we have already pointed out; but the only difference that should be recognized is in the over-sensitive nervous system.

It is of the greatest importance for parents to know that a simple case of stuttering becomes complex, confirmed, and habitual mainly through the stutterer's fear of it. A sensitive, emotional boy of six was sent to visit his aunt and uncle. There he met for the first time other aunts and uncles and also many other strangers. With his excessive sensibility to the presence of others, he began to stutter. Aunts and uncles thought it was "just too cute for anything," and they mimicked him. It was perfectly good-natured, even affectionate, on their part, but the boy's pride was deeply wounded, and the dread of again being mimicked carried on its perfect work of causing him to stutter more and more.

It should be obvious that the very worst thing one can do with a stuttering child is in any way to add excitement

to his already too great excitement. It should be realized that a stuttering child is essentially a sick child, and that as such he should be dealt with firmly, but in a spirit of sympathy, gentleness, and quiet. In this spirit the parent should explain to the child that there really is no reason why he should repeat a sound several times, and then, showing him just how the thing should be said, the parent should get the child to repeat it slowly and deliberately until he does it properly. If this is systematically practiced soon enough, the child's stuttering can be eradicated with comparative ease, whereas the chances are that a special and long-continued treatment will be called for as the stuttering is permitted to persist.

This policy of having the child do things in a "Slow-Easy" style should not only be applied to the speech but to the child's actions in general. In order to check up on this the writer has instituted a motto of "Slow-Easy." Repetition of these words enables one's brain to get a reasonable chance to carry on its function — that of thinking. The greatest boon to mankind is thought, and anything that promotes thought is bound eventually to promote a better coördination of all the functions of the individual's mind and body; thus in its deepest meaning it is a life's motto for everybody. Parents could well make "Slow-Easy" a part of their daily routine and repeat and repeat it until it is a part of their very fiber. It is an antidote for the speech defective, the neurotic, and all the unnecessary hustle and rush of our American life.

I think the foregoing pages should make clear the fallacy of trying to cure stuttering speech by *teaching* the stutterer to talk, but there has been so much misconception on this subject that it cannot be ignored. In the course of his treatment the stutterer must be given some speech reëducation, so that he will realize how easily he can produce speech when in a non-emotional state. After being thus convinced he will not waste any more time trying to learn how to

speak, but will devote himself instead to learning how to control his emotions, so that he can remain in a non-emotional state while engaged in actual conversation or speech, and thus will be able to speak without difficulty.

There is, however, a place for the qualified speech teacher in handling groups under the direction of a physician. Good results are obtained through coöperation. The teacher having this type of non-standardized child under her guidance must of necessity possess definite or concrete standardization herself. Some attributes necessary for the teacher of stutterers are as follows:

1. An ingrained normal speech sense.
2. Good health — normal nervous constitution.
3. Common sense.
4. Slow, easy speech.
5. Well-modulated voice.
6. Patience — a lot of it.
7. Perfect control of self — good poise.
8. A sympathetic personality.
9. An optimistic cheerful disposition.
10. A sense of humor.
11. A careful and accurate observation.
12. Ability to criticize without harshness.
13. Straightforward, direct manner.
14. A knowledge of human nature.
15. Faith in human nature.
16. Courage and perseverance.
17. A passion for service.

For one who has suffered from stuttering speech to try to handle others without additional aid is a case of the blind leading the blind, for he still retains his nervous constitution. The work must be carried on in conjunction with others who do not suffer from a nervous constitution. The fallacy that only a stutterer who has cured himself can cure other stutterers was propagated by a class of charlatans

for selfish purposes, and must be dispelled. It is on a par with claiming that only a Doctor who had pneumonia can cure pneumonia, or that only a Doctor who had tuberculosis can cure tuberculosis; or in order to get cured of heart disease you must get some one who has had heart disease. The absurdity of such assertions is only too self-evident.

CHAPTER XIII

DEVELOPMENT OF CHARACTER

The little savage — Discipline of mind or conduct — Rising above petty annoyances — Responses of old and new habits — Poise, self-possession, self-reliance — Personality — Psychopathic patients — Inclination towards inaction — Body control — Courage and discouragement — “If I were only able to talk” — Rising above stuttering speech.

A STUDY of the instincts shows that self-preservation, the root from which selfishness springs, is not confined to the purely physical but extends into the higher realms of the spiritual. A man must have adequate scope for self-expression and the development of his personality, if ever his instinct of self-preservation is to be satisfied fully. It seems to me that the inordinate selfishness that many people demonstrate in regard to material things is nothing more or less than a blind attempt to compensate for their lack of those higher attributes, which, if cultivated, would give them the satisfaction they crave, and at the same time add to the world's store of goodness instead of depriving others of things to which they are justly entitled, as selfishness does. Selfishness is instinctive and natural; it predominates in all of us when we are born; but it is the part of manhood and womanhood to grow out of it. That growth constitutes character.

The child comes into the world with certain reflexes carried over from the past. An unconscious part of its brain knows how to act when stimulated in certain ways. Beyond this the brain of the child has brought nothing with it except a capacity to learn. Until it has been taught, a baby is an instinctively governed little savage. It has no morals, no manners, and no concern for the wishes or feelings

of any one else but itself. If the children or adults around us do not measure up, if their performances are of a non-accommodating nature, and they do not fit in, we can take it for granted that they were trained badly from the start. There was no effort made to discipline mind or conduct. The instinctive, emotional, and wholly self-seeking part of the mind, which is basically stronger from the beginning, has remained so. No one taught the child to subject its self-seeking emotions and impulses to the criticism of reason and discretion. Knowledge, patience, and sympathy were not used in the right way, for the results speak for themselves. The child's ego is still ever present and the original wish energy is completely directed upon itself. Character development is being delayed to the individual's detriment.

Every one needs this development of character for his own welfare and peace, as well as for what it may add to the happiness and comfort of those about him; but the stutterer needs it more than the ordinary person. The everyday occurrences of life affect him so strongly that his only salvation is to rise above the petty annoyances which make up the great bulk of this burden that we all carry. Relieved of that, he can carry the rest easily and successfully. The ordinary person would profit in the same way, of course, but since he is able to make his way after a fashion in the midst of all the petty things of life, he can take his choice. For the stutterer there is no choice, except continued stuttering speech. Only those who have observed a great many stutterers can realize what a demoralizing influence their speech defect has on them. The spiritual impulses so necessary to their well-being are submerged and smothered under resentment, affectation, and conceit. The stutterer must be brought out of himself and developed.

It will not be easy to do this. Habits of many years standing in thought and action become very much a part of the individual. Scientific experiments show that the nerve response of a new habit is always slow, uncertain, and

variable, requiring conscious effort and strained attention; while the old habit, on the other hand, gives quick, sure nerve responses with no effort and scarcely any conscious attention. Therefore it is satisfying at the moment, even though the later results are bad, while the new habit is unsatisfying as well as uncomfortable. Thus we can easily see that a change of habits calls for character of a high order. One must conceive a new and better ideal of oneself and work towards it constantly. After all, ideals are the actual realities, the substance of infinity, the evidence of eternity. By them we prove ourselves immortal and through them alone we live in the highest sense. After food, shelter, and warmth are obtained, the rest of life is largely a choice of what will bring the most satisfaction to the individual. Luxuries are good if not too abundant. Pleasures bring satisfaction if indulged in sparingly. But after these have yielded their quota to our happiness there is still something lacking, and unless we can rise above this plane and develop a higher character we may still seek in vain for something that seems worthwhile in life.

An important attribute of character is the poise and self-possession that comes from proper mental development. This can be cultivated by practicing and doing the things that will foster its growth. Good reading is an invaluable aid. Read history, biography, fiction — whatever is true either in fact or in spirit; for it goes without saying that the broader one's knowledge of what *has* taken place, the better able he will be to see what *is* taking place in its true light. The clearer his vision of things as they have been the truer will be his perspective of things as they are. Then whatever happens he will not be unduly disturbed. When he talks things over with others he will discuss rather than argue, and even if he does argue it will be without acrimony or hard feeling.

Another thing he must cultivate is self-reliance. A man can't amount to much until he learns to depend upon him-

self, to think for himself, to control himself in every conceivable situation. But his self-reliance must be justified with a good solid foundation. To take such an attitude without good grounds is as foolhardy as going into deep water before you know how to swim.

We all have experienced the feeling of gladness that comes when certain individuals enter the room or join the group that we happen to be in, and the chill that others seem to spread over the group the moment they arrive. Of all the qualities that make for success this one of personality is most important. The reason so many stutterers do not progress as they should is because they lack personality. To develop it one must cultivate sympathy with the utmost care. Wide reading and association with others will intensify interest in them. Throwing one's self whole-heartedly into everything one does will also help. Making self-gratification the chief end in life must be guarded against rigidly. The habit of centering all thought on one's self is fatal to good personality, and unfortunately this is something the stutterer is specially prone to. Dr. Sidis says: "There is no greater egotism to be found than in typical cases of psychopathic affections. The psychopathic patient does not hesitate a moment to sacrifice to his 'affection' father, mother, brother, sister, husband, wife, lover, friend, and children. The patient has the conceit and vanity of his great worth in comparison to other people. The world, and especially those near him, should offer their lives and happiness for his comfort. His whole attitude is concentrated on himself, or more especially on his symptoms. His selfishness knows no bounds. . . . As a matter of fact, every psychopathic patient is an egomaniac." This explains a great deal of the stutterer's trouble and why he so often feels that the world is unfair to him. "The crying cat catches nothing," says an old Arabian proverb. Generosity is no mere passive virtue, but a dynamic force. By cultivating these positive attributes sympathy and enthusi-

astic interest in others will become habitual and go far toward giving one a good personality.

One of the stutterer's commonest faults is an inclination to be too good to himself, in other words inclined towards inaction. In looking over the thousands of cases treated at the Hospital, I cannot find any who showed much improvement until their inaction was counteracted. Those who made good progress were invariably the *active*, forward-looking type, up and doing whenever there was anything to do.

I do not mean by this that one must be forever bobbing about from place to place. The activity is of the mind rather than of the body, although the body naturally responds to the dictates of the mind. It is a "Slow-Easy" proposition; the nerves do not have to hurry because the mind is "on the job," as it should be, in complete control of the situation, keeping the emotions also under control and calling upon the muscles to move quickly or slowly, according to the circumstances. With such a person there is no such thing as stopping for merely physical reasons. He recognizes the limitations of the body, of course; but whenever the mind commands, the body responds automatically — with some protest perhaps if it has been overworked, but responds nevertheless, and the protest is taken care of later.

This control of the body is a necessary element of character. Where it is lacking the protest of the body often prevails over the mind, even when there is no need of it. Instead of the mind being complete master of the situation, its control is usurped by the body. Being thus deposed from power, is it any wonder that it fails to control the nerves and the emotions successfully? Making the body subservient to the mind (sometimes loosely called Will Power), will not of itself enable the stutterer to achieve a cure except where the disorder is of a very slight nature, but it is necessary to a cure in every case that I have observed. You may have it and still not be cured of stuttering, but

you can't be cured unless you do have it. Your mind must be master of your body.

One of the most important factors in all success is Courage. Courage to keep on in the face of disappointment and defeat is very nearly the secret of success, so far as there is any secret in it. Certainly discouragement is a fertile cause of failure among stutterers, especially in regard to their cure.

The reasoning of the patient given to discouragement is — that his case is in some way "different" from those who have attained a cure. He sees those who have gone ahead and realizes that they have something which he lacks. They are more sure of themselves, more active, competent, efficient, and at the same time seem to take things much easier. What the discouraged one fails to realize is that the successful have developed these qualities and that he can do the same. He has selected one thing (speech) from his grab-bag of troubles and centers all his attention on that, instead of taking into consideration the whole scope of his affection, and realizing the necessity of broad development along many lines in order to reach the goal as the others have done.

This development is like a tempering process, the carefully controlled heating and cooling by which the spring steel of the mechanical shock absorber is tempered. In a similar way the stutterer can temper himself through conscious control, first in easy situations, then in harder ones as his metal becomes tougher. He can acquire the ability to stand the shocks of social and business life, just as the hardened electrician will take without a flicker a shock of electricity that would give a bad jolt to the novice; yet the novice, beginning with lighter shocks, will in time be able to stand just as much as the other man.

All his life the stutterer has been longing, praying, hoping, striving for good speech, dreaming about it day and night. "If I were only able to talk!" has been the *motif* of his

whole life's philosophy. In working out of this condition it is as though the "good speech" that he has coveted all his life were buried deep in the ground, so that he had to dig for it. But in digging, before he had fully uncovered the good speech cache, he digs up first perhaps a big lump of courage; then he finds a little pocket of high-grade honesty. Presently his shovel strikes something else, which when uncovered and opened up, proves to be a chest ^{of} philosophy that he never suspected was there. So it goes on until by the time he has reached his good speech and dug it out and brought it to light, he has found so many other valuable things that the seemingly "all-important good speech" is relegated to a secondary place in his estimation, where it properly belongs.

During this process he is changed from the shut-in, self-centered, hypersensitive, conceited, narrow-minded, in-coördinated type of individual to a person who is master of himself and able to adjust himself properly to whatever circumstances he may find himself in, thereby maintaining normal relations with his fellowmen at all times. Speech is merely an incidental step in this process, and should be treated as such. It is not and never was the cause of all his trouble. If he seeks speech alone, he will never find it. If he seeks the higher things — spiritual development, charity, sympathy, self-control, a broad view, the attitude of goodwill and peace towards his fellowmen, making his mind more active and putting it in control of his body in a definite, positive way — all the other things, including good speech, will be added to his store of riches. He cannot be cured of his speech trouble without becoming a better man in other respects.

CHAPTER XIV

THE NEED OF ACCURATE KNOWLEDGE

Wrong impressions — Operations — Hypnotism — The inferiority speech complex — The underlying condition — Wrong rules — Faultless technique — Marriage, an important question — Avoiding emotional love flare-ups — Relapses — The mystery out of stuttering.

BECAUSE of a general lack of knowledge about stuttering speech a great many people have a decidedly wrong impression of its nature. Very often a young man will say, "Doctor, can't you cut something in my throat and loosen me up so that I can talk? I can only come for treatment once or twice." That statement is made on the part of the sufferer without realizing that, as previously mentioned, in 1840 operative measures for stuttering speech were much in vogue. Tongues were cut, sliced, and mutilated in all manner of ways. Septic infections and death were the result, and finally consternation reigned and the carnage was stopped. It took ten years for a realization of the utter uselessness of operative measures for stuttering speech to take place. Others seem to believe that a few mystic passes of some kind will bring the desired results. They plead for hypnotic seances, also not knowing that hypnotism has been tried out on stutterers, in fact at one time it was all the rage as the sure cure for the condition. Through hypnosis the stutterer's subconscious reactions and impressions may have been brought out, but all suggestions made for him not to stutter when away from influence proved futile. Thus hundreds harbor a great store of false beliefs which lead them into all sorts of trouble, both mental and physical. Having got the idea that theirs is a strange, incomprehensible malady, they feel that it can be cured

only by means of some "secret," and the cure will follow magically, with no effort or labor on their part. As long as the stutterer holds that idea the possibility of a cure is out of the question. Therefore a complete and comprehensive understanding of the whole problem is necessary.

Our unconscious mental processes have great significance and bearing on our feelings and behavior. Every stutterer suffers from an inferiority complex in regard to his speech, and strange as it may seem, he is often quite unaware that the complex exists. If you suggest that his speech behavior shows an inferior adjustment he will deny it with conviction and resentment. He does not want to take his mental processes into consideration. To him it is all a case of — "If I could say the words — if my throat did not close up — if I had enough air — I would be all right." He is entirely at a loss for an explanation or an intelligent understanding of his condition. He feels that he is healthy, good, and strong, as well as the next man, yet there is something wrong. His ego is so pronounced that he usually admits nothing except his inability to say things when necessary. If one would only give him that special trick how to do it, he would talk and everything would be just right.

As long as stuttering was considered a disease by itself it could not be understood, for the simple reason that it is not a disease by itself. We have spoken of this before but it will stand being amplified. Let us suppose, that an unlettered workman is having trouble with his eyes, and complains to a fellow-workman that they pain him and that at times he cannot see well. The other man would very likely assume that the condition was caused by something that had gotten into the eye and would proceed to try to find it and remove it; but failing to find anything in the eye, he would have to admit that the trouble was beyond his understanding. To him it would be a strange, mysterious malady. But we may be sure he would not assume that the reason the man could not see clearly was because he had

never learned to see, or had forgotten how, which is the position taken by those who would cure the stutterer by teaching him how to talk.

If the man having trouble with his eyes went to an eye specialist, the doctor upon making sure that there was nothing in the external eye to cause the trouble would understand at once that the dimness of vision and the pain was the result of some internal disorder of the eye; that the dimness, instead of being a disease in itself was merely the symptom of a disease. He would then go to work to discover the underlying cause and would confine most of his attention to that. If he could improve the man's sight temporarily without interfering with the chances of a permanent cure he might do so, and he would do what he could to relieve the pain; but beyond that the symptom of dimness would have little interest for him except for what it would indicate regarding the cure going on within. Whatever treatment he prescribed would be aimed at the underlying cause; and we can readily understand that such treatment is the only kind that could possibly be of permanent benefit to the patient.

He might find, however, that the condition which caused the trouble was really incurable, that through some unusual strain or weakness there was a maladjustment which could not be cured, but that its symptoms (dimness of vision and pain) could be completely removed by the use of suitable glasses and strict adherence to a régime of care and moderation.

This is exactly what the speech specialist does with the stutterer. He cannot give him a new nervous system but by proper treatment and care on the part of the patient the symptom in the form of stuttering speech can be held in abeyance so that he will talk normally.

The trouble with the stutterer's talking is that he uses the wrong rules for the thing he is trying to do. If you can conceive of any one trying to play baseball with a golf

club, or tennis with a baseball bat, you will understand just what takes place. The rules call for a tennis racquet for tennis, a baseball bat for baseball, a golf club for golf; likewise certain definite things for speech.

The stutterer has all these things. His fault is that as soon as the game starts (let us say it is a tennis game) he becomes excited, misses a stroke or two, and directly throws down his racquet and picks up a baseball bat; then perhaps he may get hold of the racquet again and play a few strokes correctly, but the next moment he discards it for the golf club! It sounds idiotic. But that is exactly what the stutterer does in playing the game of speech.

For example, who ever heard of any one attempting to speak with his elbow? Or his knee? Or his foot? Who can talk with his mouth clamped shut like a vise, even though he does shake his head about and blink his eyes, and snap his fingers? What normal speaker resorts to the trick of flopping his arms to produce speech? Or pounding his ribs? Or going through a series of acrobatic contortions? These are not the rules of good speech and no one but the stutterer would think of using them for that purpose. He must be made to see his folly and hold to the right procedure.

There is another way in which speech may be compared to a game. The expert player's skill does not consist entirely of his technique, for the novice may have acquired that, but in such complete mastery of himself that he is able to apply his technique faultlessly under all circumstances. The stutterer has the technique of speech well enough. He can talk. What he needs is practice in applying it when other people are about — under actual conditions of life — so that he will not go "up in the air" as soon as the game starts. The more he practices the more of a veteran he becomes, and correspondingly less emotional. He should make every person he meets serve as a medium for this practice, and when he fails to speak as he should, he must remember that it was *not* because he could not talk, but

because he did not observe the rules. Concentration and attention to the principles are the things which stand behind the winner.

Instead of gritting his teeth, grimly determined to force the words out, he should get a muscular picture of relaxation into his mind, making sure that everything is in proper shape for speech. In other words, adopt the philosophy of "Slow-Easy," which does not mean being lazy or indolent but simply keeping one's mind in a well-ordered state, so that time and energy are applied in a methodical, easy, efficient manner, instead of using blind force or ineffective nervous haste through the hurrying of one's nerves. This idea is just as applicable to normal speakers as to the stutterer.

An important question that I have been asked time and again is: What type of person should the stutterer marry in order to avoid the danger of transmitting the handicap of stuttering speech to the following generation?

Under no circumstances should he or she marry a person who shows any form of nervous instability, whether it is in the form of stuttering speech or not, for to give the child a double inheritance of nervous instability is not only most unfair to the child but to the race as a whole.

There are also other factors to be considered. Environment is at least as important as heredity. If the child has an inheritance of nervous instability from both parents and is brought up in a nervous environment, as he will almost certainly be under such conditions, it gives him a one hundred per cent drift in that direction. On the other hand if only one parent is of the nervous type the child will inherit only half as much nervous instability and at the same time will stand a good chance of being brought up in a non-nervous environment, which will give him only a twenty-five per cent drift towards nervous instability, and a fair chance in the world.

We must never make the mistake of thinking that the child can inherit stuttering speech. What one inherits is the

nervous constitution and strong emotional nature. One inherits traits, trends, tendencies, capacities or incapacities. One does not inherit isolated memory or thought.

Therefore, people who know they have inherited a nervous constitution, whether they stutter or not, must avoid emotional love flare-ups, which rarely last long anyway unless built on a sound, non-emotional basis, and choose for a mate one who has above all things nervous stability, with no symptoms of instability either in the parents or any of the brothers and sisters. In this way the trend is for betterment and uplift of the human family. The other way it is downward and no one can tell where it may end.

Even after the stutterer has progressed far toward his cure, and is convinced that he can talk well, he still often finds himself falling back into the old habit of tenseness and inhibition regarding his speech, for the simple reason that he has done it so many times before. But forewarned is forearmed. If he knows this is likely to happen and understands what takes place when he suddenly finds himself afraid of a word without reason, he will apply the remedy at once and thus remove the fear.

Nearly every one has fears of some kind which hinder his progress, prevent development of personality, blunt the edge of his joys. All these fears are due to lack of knowledge. We are not afraid of the things we know nothing about, but things we only half see and half understand often assume terrifying shapes to us because our imaginations are so prone to fill in the blank spaces with terrifying things. When the thing comes clearly into the light and we understand it the fear vanishes. It is indeed unfortunate that the subject of stuttering speech was so long in coming into its own and the sufferer compelled to seek in vain for knowledge and treatment. It gave a semblance of ground for this fear in regard to speech and the belief commonly held by him that his was a strange, mysterious malady at which the world would stand amazed if the truth ever became known.

Sure enough the discovery of the truth in regard to stutterers as a class has been replete with surprises, though not of the sensational kind he imagined; but that is all past now. Accurate knowledge and scientific treatment are both available. The sooner the stutterer realizes that he is just a regular, common garden variety of neurotic, with a stuttering symptom, the sooner he will be in the right mood to begin working himself out of his undesirable state.

CHAPTER XV

TELLING YOURSELF THE TRUTH

Misconception of self — The wrong choice — Building on the weakest link — Influence of a chronic disability — Not facing facts — Will power and force negative — Truth the only remedy — New mental habits — Keeping at it — Success.

EVERY stutterer likes to think of himself as a rapid-fire, son-of-thunder type of man and dream endlessly of going forth in that guise to conquer the world. This often leads him to choose work that calls for the powers he is so fond of ascribing to himself but which he does not possess. His parents frequently urge or force him into situations that he has not the qualities to meet, in their effort to prove that he is equal in every way to other children. Deficiencies of the nervous system are invisible to the eye but cannot be ignored or done away with, except by recognizing them and adjusting one's self to them. The first requisite for future success is to know why you have failed in the past. The misconception concerning yourself is one of the chief reasons.

Most stutterers are of the slow type of mind, as we have seen, a characteristic of which is that definite mental pictures come to the foreground but slowly. This makes the individual slow to grasp any situation he may be in, and leads to many blunders in social life as well as in other situations where quick thinking is required. At the moment of action in an emergency he has only a fragmentary picture to guide him, while after he has thought it over and decided what he should do, the time for doing it has passed. His only salvation is to practice, being wide-awake to the things about him.

It is obvious from these facts that he cannot succeed in a position that calls for exceptionally rapid thinking, but because he always considered himself the rapid type, this is just the kind of job he is likely to choose. Before he can succeed he must be put in his right niche, and he often objects to this, insisting that he is fully qualified except for his speech trouble. "Just set that right," he says, "and everything will be O.K."

It is curious how we recognize physical differences so readily, but adopt just the opposite attitude when it comes to mental things. The near-sighted man would never think of taking up engraving as a business, simply because some one else he knew was an engraver, nor would he feel any special sense of inferiority because he was not able to do it. He would find something else at least as good and useful as engraving and at the same time suited to his condition. Therefore why should not the stutterer give himself the same privilege and do things suited to his special condition, instead of always fighting against himself and wanting to be something that he really should not be. Why should so many stutterers want to be lawyers, ministers, salesmen, teachers, etc.? Why should they build their life's structure on the most defective or weakest link of their mental and physical makeup.

Let the other man do and be what he chooses; but the stutterer must realize his limitations. He must know the truth about himself and do what his condition permits him to do if there is to be any happiness or peace in his life. The convalescent tuberculosis patient does not try to compete with well people. He knows that he can get along comfortably, do his work, and enjoy life only as long as he keeps within certain bounds which the well person does not have to observe particularly. The stutterer is in the same situation, he is a patient, subject to the doctor's orders, and must do only what his nervous constitution can stand without throwing him out of the race.

This does not mean that he should always be thinking and fretting about his nervous system. Let him treat it just as he does his body, which he takes care of, not because he loves it so much, but in order that he may forget it. The exact measure of physical health is how completely we are able to forget our bodies, a condition that can be achieved only by remembering to take proper care of them.

A chronic disability of any kind has a definite modifying influence on its victim. For example, the lame man will have certain parts of his body underdeveloped while other parts will be developed to a greater degree than in the normal individual. Similarly the blind man will show various changes in his development. His finger reading will be slow and labored, and will mean more to him than it could to one with good eyesight. He will react to it more strongly. He will indulge more in meditation.

In the case of the stutterer, repeated failures to talk have broken down his self-confidence while at the same time being deprived of the benefit of conversation and social experience his mind becomes warped. Although it was normal at first and remains fundamentally normal, it develops abnormally and manifests itself in the same way. Many a promising youth with a nervous constitution has lost opportunities that should have been his because this fact was not recognized.

One of the things that aggravates the stutterer's condition, is his reluctance to recognize the fact that his speech defect is due to wrong habits of thought — his greatest fear being that he will never be able to talk normally. This mental factor seems to put a cure still further beyond his reach. But shutting his eyes to the truth will get the stutterer nowhere, and the years that he spends in mechanical practice, reading aloud, and similar exercises, trying to prove to himself and others that there is no mental factor involved, are years lost out of his life. His application of force and what he thinks of as Will Power — (repeated resolutions that

he *will* talk, accompanied by the use of force to carry out the resolution) result in repeated failures. The cure is a re-making process from beginning to end, comparable to the mastering of a profession or an art, for which people think nothing of spending five or ten years in special study and hard work. How great the misconception is in regard to stuttering is shown by the questions most frequently heard from those seeking help at the Hospital: "How long will it take? Will I be cured in a month?" — "Can I be ready to go home by Christmas?" — "Three weeks is all I can spare; is that long enough for a cure?"

The only remedy is for the stutterer to gain an understanding of the true situation, which can be done only when he is big enough and courageous enough to tell himself the truth about his own case. Why he should consider his mind 100% perfect when that of the average normal speaking person is far from perfect, is the greatest absurdity one could imagine. Every man has his own pet worries and fears. He may be afraid of the dark, of high places, of being alone, of the water, or any one of a hundred other things. Many a business man is tortured by fear of failure or bankruptcy. All have mental distortions from time to time of a more or less serious nature. They can be removed only when they are recognized, and the people who get along in the world are the ones who do recognize them.

On the other hand, if the man afraid of high places says to himself that the cause of his fear is a lame ankle, and rests his hope of overcoming the fear in treatment of the ankle, he will not improve much nor get much pleasure from his mountain trip. If the one who is afraid of the dark tells himself that it is only because his eyes are poor or his glasses do not fit, if the one afraid of being alone attributes it to the fact that his voice is weak and he cannot call loudly for help in case of need, if the business man in the grip of fear of bankruptcy blames it all on an office boy whom he considers incompetent — none of them will

proceed very far toward overcoming or removing his established habits of thinking fear, even though the lame ankle, or bad eyesight, or weak voice, or lazy office boy may have been the seed from which the fear habit started. That condition should be remedied if possible, just as the physical aspects of stuttering should receive proper treatment. Let the business man get rid of the lazy office boy by all means; but let him not expect to remove in that easy way a long-standing mental habit of being afraid.

Let me say right here that there is no need⁴ of being afraid of the mental factor in any of these situations. It is hard work to change mental habits, but any one with mentality enough to suffer the fears and doubts so characteristic of the stutterer has every power needed to overcome his negativistic viewpoint, and form new channels of thought along positive lines, just as well as he can change physical habits. Suppose you found it necessary, on account of your work, to get up at five o'clock instead of seven as you had been accustomed to doing. It would be hard to break the old habit — but you would never dream of thinking that it couldn't be done. And as time went on it would become easier until the new habit predominated, and you assumed it as your standard. New mental habits can be formed in the same way. There is a certain class of inspirational writers who seem more concerned with filling up the page with high-sounding phrases than with either scientific accuracy or the welfare of their readers, who will declare that the stutterer's submission to his fear and doubt need continue only as long as he chooses to let it, — a beautiful theory! But this is a world of hard fact and hard work. Emancipation from these habits of long years' standing is a more or less gradual process.

The same principles of practice and repetition that enable the student of music, over a period of several years' time, to develop the musical consciousness will enable the stutterer to develop the consciousness of balance, harmony, poise,

and peace in his own mind that will result in normal speech. But just as there are many people in the world who merely play at learning music, so there are many stutterers who merely play at acquiring good speech. It will always be so. In neither case do they succeed, for it may be laid down as a rule that if you *merely try* to do a thing you will be more than likely to fail; but if you fully resolve to keep at it until you succeed, no matter how long it may take, the chances are all in your favor.

Therefore have a clear understanding with yourself. Let there be no subterfuge nor dodging. Remember that during the period of your sickness you have lost years out of your life, that although you may be an adult in age you are a child in experience, so far as speech is concerned, and that this has caused an underdevelopment in many other ways. These conditions can be remedied only when you understand clearly what they are, how to proceed, and have some idea of the cost to you in labor and self-discipline. I feel sure that the innate common sense of the majority of stutterers will enable them when they read this to understand, and that they will resolve to make the best of their individual conditions, just as every one else does. By striving always to subjugate the inner forces that urge them to feed their ego with a burlesque of character instead of the real thing, they will follow in the footsteps of those mighty ones whose names we revere because they were always humble and never any one but themselves — real human beings.

CHAPTER XVI

POSITIVE AND NEGATIVE THINKING

The negative idea an obsession — The conscious and subconscious mind — Will power the servant of thought — The law of reversed effort (Baudouin) — Getting down the positive idea — Negative reflections — Always expecting trouble — Reinfection — Consciousness of power — Conscious suggestion — Simmons' plan.

WE never realize how badly we want a thing until it is denied us. To those who have never had difficulty in expressing themselves, speech is a commonplace thing, but the stutterer is in a far different position. On all sides he hears people talking in a normal, non-hesitating manner, yet his own attempts at speech usually end in failure, with the result that his constant longing for this unattainable thing fills his mind to obsession, grinding in the negative idea to the utmost.

Let us suppose the stutterer is attempting speech. The organs of speech are dependent upon the mind for their proper functioning (for mental concept must precede and govern action in every case) and he seems to go along quite well, until suddenly he sees a letter or word that he has had trouble with or thinks he may have trouble with. His emotions are immediately aroused, suggestion to the effect that he will not be able to say the word is at work, and all his efforts to counteract this suggestion are not only unavailing, but actually intensify the suggestion of failure.

This is because he is not in accord with the powers that govern his actions. The mere affirmation "I will not stutter — I ought not to stutter — I should like to stop stuttering" does not mean anything unless the individual can impress it also upon his imagination. To repeat the desire consciously is useless, unless the subconscious self is

trained to carry it out. A new resolution or thought can be of value only if it is allowed to sink into the subconscious mind.

While the conscious mind is often forgetful and unreliable, the subconscious (by far the larger part of the mind) has a memory that registers without our knowledge every act of our existence. It does its work with swiftness and accuracy and its control of the physical organism is perfect. In fact it presides over all our actions, whatever they may be.

The subconscious mind coincides very closely to what is known as our imagination, but it must not be confused with Will Power, which is merely the servant of thought, exerting its force in obedience to the dominant thought in the subconscious mind, whether it be for success or failure. A simple way to illustrate these relationships is to think of the mind as a large storehouse with one small show window, which corresponds to the conscious mind, and is presided over by the junior partner of the concern. The vast interior, stocked with goods in the form of thoughts, ideas, imagination, complexes, instincts, emotions, habits, etc., is the subconscious mind, presided over by the senior partner. The Will is the clerk who does what the others tell him. Naturally, he cannot go contrary to their orders, nor can he carry out an order of the junior partner, if it is against the senior partner's orders. In every conflict of this kind, the senior partner, or subconscious mind, wins. The Will, who is the clerk, cannot change the idea any more than he can change the orders, and if it tries to do so, the subconscious mind steps in and turns its efforts against it. This is known as the law of Reversed Effort, and has been carefully tested and proved by Baudouin.

Applying these principles to the stutterer's speech, we see that his percentage of good speech depends on how well he succeeds in getting the positive idea of good speech down into his subconscious mind. Since he really has nothing to fear it would seem easy for him to eradicate the fear emotion

by forming the habit of not being afraid; but through the principle of association, whereby every thought and idea has a tendency to call back other thoughts and ideas, he is continually having recalled to his mind the idea that he cannot talk. It is this which makes the vicious circle in stuttering so hard to break up. By all the laws of reason and logic, as well as common sense, it would seem to be just as easy for him to think "yes," as to think "no"; but unfortunately for this theory, reason and logic are not the guiding forces of human behavior, and common sense is none too potent. Instinct is the dominant factor, and since the stutterer's trouble usually begins so early in childhood that he has no memory of any other speech condition, his instincts have adjusted themselves to it, usually by putting him out of adjustment with the world of men in which he has to live.

Any new resolution, to be effective, must be lived in action. "Whenever you have a good impulse," some one has said, "*do something*." If you don't the impulse will die. In other words, the subconscious mind can prevent the Will from going contrary to its orders, but if the Will neglects to carry out an order, that order will be superseded by another, and perhaps of an entirely different nature.

The results of negative thinking are not confined to speech troubles by any means. An interesting example is given by a patient who found that whenever he was acutely conscious of well-being, and complete freedom from any discomfort — that is in perfect health — this feeling was succeeded within a day or two by illness of some kind, such as a cold or a sick headache.

What happened was, that, as soon as he realized how well he was, his characteristic negative habit of mind came into play, passing on to the subconscious mind the idea or fear that his well-being could not last. Immediately the subconscious mind went to work and carried out the suggestion. Sick headaches had been his most common form of

illness, with colds as a close second. So the subconscious mind seized upon one or the other of these, whichever came the handiest, and within a day or two a sick headache or a cold would appear according to specifications.

Even after the stutterer's nervous system and emotions have been stabilized so that he is practically cured and able to do things that he never dreamed of doing before, he is loath to admit even to himself that he is really better. If you ask him how he is getting along, and if he has had any trouble with his speech; and if he thinks he is on the road to a cure, he is more than likely to reply, "Not yet!"

This habit of always expecting trouble, forever assuming inferiority, is characteristic of the neurotic and the cause of much tribulation to the stutterer. He may be excused for occasional lapses as long as he does not realize the danger; but it should not be necessary to more than bring this danger to his attention in order to convince him of the need of constant vigilance against it. For how could any one continue to talk well, if he were constantly expecting to talk badly? Even the normal speaker could not do it, and the stutterer with his years of defective speech habit to combat certainly cannot. As long as his negative habit of mind remains, he is constantly reinfecting himself with the disease; but this negative thinking is merely a habit, although a stubborn one, and can be removed by intelligent application of the principles of psychology and mental hygiene. This is done by replacing it with the positive attitude of mind, through forming the habit of self-realization, which means a realization of one's own innate powers.

Every individual has in him the power to do anything in the world within reason that he really wants to do, provided he believes he can do it, — that is, if he is conscious of his power. As for correcting his speech disorder, it is certain that he has a thousand times the power necessary for that, which requires only relaxing his muscular tension and performing the simple act of speech in a normal manner. No

one can doubt that the power is there in abundance; but he must come to a conscious realization of its presence.

Psychologists of various schools have worked out many plans for making conscious suggestions to the subconscious mind. Many of them are so obscured with extraneous matter, inspirational or otherwise, that they are of little practical value and are definitely unsuited for the average person.

One of the plans that has proved very effective is that given by Simmons, and consists of first forming a clear, definite picture in your mind of what you want; then remembering that you have the power to attain anything you want. The régime is somewhat as follows:

"I have the power — that is certain."

"I have the desire; I want to do this thing."

"I have the Will to do it." ("Will," being used in the sense not of something hard, but merely a decision, a resolve, the same as when you decide to eat your breakfast, or go to bed, or when you say to your friend, "All right, let's go!" and simply go and do it.)

These conditions being present — the power, the desire, and the will — it needs only a flash of realization to the effect that since these conditions have been met, the thing is being accomplished. That flash of realization is a positive suggestion to the subconscious mind that sets it to work at once to carry out the suggestion. The more often this takes place the faster the progress toward the desired goal will be.

The words need not be spoken aloud or even whispered. It is only necessary that the idea be clearly formed in the mind, and speaking the words may interfere with this by drawing attention to them, thus distracting the mind and reducing the power of the suggestion.

At first it will require deep concentration in order to put this through successfully, although the concentration necessary is no more than any one of ordinary intelligence

is able to exert. As time goes on, however, and the practice continues, this line of thought becomes a habit and you find yourself almost unconsciously making positive suggestions to yourself, driving them home repeatedly with the conviction that they are true, that you have the power far in excess of what you need to accomplish the thing in hand, that you want to do it, that the process is already going on — that it is being accomplished.

When this line of thought has become a regular habit, it means that you have acquired the positive habit of mind, and that the worst of your troubles are in the past.

CHAPTER XVII

PEACE AND GOOD WILL

Human helpfulness, sympathy, love — The word *hate* — Reforming the world — Dissatisfied with job — Thinking nine-tenths of conduct — Difference of opinion — The isolation and desolation complex — Coöperation — Animosity — Beauty of sacrifice.

THERE is machinery in the world that has assisted humanity in the accomplishment of many great and wonderful things, machinery made of iron and steel, its rumbling activity throbbing in time to the progress of civilization. But there is another kind of machinery made from raw materials that men call Human Helpfulness, Sympathy, and Love which exist in the human soul. Of this type of machinery we should know more and have more, for it is the only way that civilization can be advanced.

The stutterer is in particular need of it, because his difficulty in talking has thrown him so far out of adjustment with his surroundings. When one is completely relaxed and at ease he has a feeling of peace toward himself and the world. Conversely, when he is at peace with himself and the world, he will be relaxed and at ease, which is the first step toward good speech for the stutterer. The entire muscular system will feel the effects, and because he is relaxed, he will be able to operate his speech mechanism in the same impersonal manner that he would operate any other machine. Henry Van Dyke points out that indolence is in one sense a virtue. "There are times and seasons," he says, "when it is even a pious and blessed state of mind — not to be in a hurry, not to fret about to-day nor worry about to-morrow, that is the way we ought to feel at some time in our lives."

As an aid to this harmony there is one very special thing that the stutterer must remember: The word *hate* should not exist for him. Hate, worry, anger, jealousy, are all forms of fear, the cause of which is to be found in ourselves if we search deeply enough, for in the last analysis a man has nothing to fear but himself. He must replace these things with the positive qualities of love, kindness, hope, generosity, etc., which have been shown by actual proof to soothe the nerves, improve health, and prolong life.

Consider the man who is permeated with the spirit of love and good will. He radiates peace and calm and contentment. His emotions being not unduly aroused, he is poised, balanced, has a fine grip on himself, is a far more useful member of society and is happier than one who is imbued with the spirit of strife and revenge.

One thing you must avoid is trying to reform the world. You did not make it nor institute its social customs nor invent its industrial problems. As soon as any one becomes a reformer he takes the attitude of opposition, which in turn begets opposition, and in the ensuing conflict up goes his emotionalism. You must let the other fellow be the tragedian. Your job is to bring in the sunshine and spread the gospel of moderation and temperance in all things, not by talking about it but by practicing it. Only in this way can the stutterer be an asset to the world and not a liability.

We sometimes hear it said of a successful man that he is a "whirlwind," a "glutton for work," or something of that nature, and this is another thing the stutterer must renounce, even though it is the type of success that appeals strongly to him. As a rule the idea of being a "glutton for work" exists only in the imagination of the great man's biographer and the supposed "whirlwind" of a man is found to be a calm, methodical individual who gets results by applying his forces definitely toward some chosen goal. But the stutterer's tendency is to be dissatisfied with his job and to think he could be a great man if he only had a

chance, a tendency that, as we have seen, arises through his not being able to measure himself and his attainments on equal terms with other men and so discovering his weakness. He may be a good mechanic with no reason in the world for unhappiness, and yet spoil it all by continually thinking that he should be vice-president. Thus he ruins his peace of mind, bargaining away his birthright of happiness for a mess of the pottage of ambition.

"Conduct is three-fourths of life," says Matthew Arnold — and I should say that thinking is about ⁴/₉ nine-tenths of conduct. What we think and say about others reveals more about ourselves than we realize; the old saying that people judge others by themselves is as true now as ever. Psychologists even go farther and explain the exact faults that certain suspicions and accusations reveal in the accuser. They are very rude to those obstreperous self-appointed judges of humanity whose chief stock in trade is villification of their fellowmen, whether the villifier stands on the platform of a great hall or on a soap-box; or sits in a drawing room or loafs at the street corner.

What we habitually attribute to others we are more than likely to possess or to be guilty of ourselves. Therefore if we should be unashamed, it behooves us to have a care about what we say of others; but real safety must lie in the direction of purifying the stream at its source. We grow like the things we think about; we think about what we choose. Consequently we are always what we have chosen to be, and if we choose well we can still be ourselves and unashamed.

All intelligent difference of opinion depends upon either difference of viewpoint or difference of perception. Each bases his judgment on what he sees, and because they do not see the same thing they disagree; but if they would get together both would see the same thing and there would be no disagreement. In spite of this, however, there is an impulse in all of us to explain opposition to our own ideas,

hobbies, theories, beliefs, etc., on the basis of malice aforethought. While insisting on the right of our own opinions and free expression of them, we ascribe any difference of opinion in others to meanness or depravity on their part. If we were perfectly honest with ourselves we would see that the real cause of our resentment was the lurking fear in our own minds about the soundness of the position we had assumed.

The old idea in business was to try to run as many of your rivals into bankruptcy as possible — the Isolation Complex, which after all is not so very far removed from the Desolation Complex. The up-to-date business man co-operates with his rival so that both may gain a larger measure of success than either could alone. "Welcome!" he says, "You will attract new customers here and if I don't get my share of the trade it will be my fault." The first idea is on a par with the childish efforts of the savage to annihilate all newcomers, whoever they may be. The second is that of civilized man, who realizes that the best self-protection is not attained by destruction of the other fellow, but by coöperation with him so that all are raised to a higher plane.

The second idea is absolutely the only one the stutterer can afford to harbor. If he were like others in every respect he could indulge in more of the negative characteristics that unfortunately are rather prevalent, without coming to grief — could envy the other man a little, give way to jealousy and spite now and then, and still be able to carry on fairly well. Not that these things would be good for him; he would merely be able to stand more emotional stress. As it is he has to forego them all.

The stutterer's handicap and circumscribed experience often lead him to harbor animosity toward others, because he feels deep down in his mind that he cannot meet them on equal terms in friendly competition. But neither can he cope with them in active battle on equal terms, so the animosity is suppressed, the whole process frequently taking

place in the subconscious mind, without the individual ever suspecting it. Nevertheless he suffers the effects, and wonders why he lacks personality, why he is set apart, why he is not a "regular fellow." The trouble can be remedied only when the truth is brought to light and he faces it out with himself, supplanting animosity and fear with peace, courage, and good will.

All this applies in only slightly less degree to the normal speaking person. When the imagination has been opened so that it can glimpse the vision of life on ^a higher plane, can comprehend the beauty of sacrifice, there will be joy rather than sorrow in what is given up; and at the same time peace, with relief from nervous affections. For in sacrifice there is regeneration. The whole problem of cure lies in how much ego one can get rid of. When he has reached the point where he can put others first in his mind, supplanting himself, then anything that others do or say will make no more impression on him than on any one else, his emotions will not be aroused, and he will be able to talk and act in a normal, self-possessed manner. It is the old story of life through death; of higher gain through generous giving. The stutterer's sacrifice is his salvation.

CHAPTER XVIII

THE COST OF DEFECTIVE SPEECH

Cost to the individual, loss tabulated — Cost to the community, loss tabulated — Statistics of the National Industrial Conference Board — Report of Dean Everitt W. Lord of Boston University — Comparative earnings of stutterers and non-stutterers — Loss to stutterer 35% reduction — Statistically 400,000 stutterers — National loss to community \$6,300,000,000 — Statements.

THE cost of stuttering and other forms of speech disorders is a subject that has received far too little attention. It naturally divides itself into two parts: the cost to the individual and the cost to the community. The individual loses money continually through loss of time, of education, of promotion, and in many other ways. His loss may be tabulated as follows:

1. Time wasted through putting off essential jobs because they require talking.
2. Time lost through inability to use the telephone, having to write letters instead, business complications, etc.
3. Time lost fussing with things that some one else should, would, and could do better if the stutterer were able to ask for help.
4. Time lost hunting for places or things because of inability to ask questions.
5. Loss of promotion through inability to talk.
6. Loss of promotion through general discouragement and laxness resulting from failure to speak well.
7. Loss through lack of knowledge that could be had for the asking, ignorance creating all sorts of complications.

8. Loss through poor judgment due to absence of clarifying effect in the mind in discussion with others.
9. Loss through imposition, because through lack of experience in affairs the stutterer is unable to recognize it as imposition.
10. Loss through not resisting imposition even when it is recognized, because of inability to talk.
11. Actual loss of time spent trying to talk.
12. Loss due to the vacillating habit of mind which is fostered by stuttering.
13. Loss through carrying on business dealings in a random haphazard manner, because of inability to talk.
14. Failure to make use of opportunities because they require talking.
15. Failure to see and seize opportunities that do not require talking, through mental near-sightedness, as a result of habits fostered by stuttering.
16. Paying more than necessary for things, because trading, bartering, or bargaining of any kind is so difficult for one who cannot talk.
17. Loss due to discontent and the tendency to shift from one thing to another as a result of the maladjustment that stuttering causes, but which is usually ascribed to something else.
18. Time lost hunting new jobs, after losing jobs through inability to talk.

Anything that causes a loss to the individual is of course a loss to the community, because when the individual has less money to spend he puts less into circulation, making less business, and therefore less profit for others. But defective speech also causes a direct loss to the community in many other ways, some of which are given below:

1. Loss through lack of ambition and initiative, resulting in less production and therefore less wealth in the community and the world at large.

2. Loss through work left undone because it calls for talking which the stutterer cannot do, thus again reducing his production.
3. Loss through the stutterer trying to carry out impractical ideas, — (a direct waste of time and money) because his speech limits analytical discussion and prevents him from understanding the weak points of his plan.
4. Good ideas lost and not carried out through lack of speech ability — (good ideas being among the world's most valuable commodities).
5. Loss through wrong outlook on life because of the impossibility of free interchange of ideas with others.
6. Loss through a speech sufferer not having a chance to work, or working only part time, because of his speech trouble — again causing a loss to the community in production and wages.
7. Time and temper lost by employer waiting for the stutterer to struggle through something that he has to say.
8. Time lost by employer going out of his way to avoid asking the stutterer anything, or having to listen to his efforts to talk.
9. Loss and inconvenience to others, both direct and indirect, as a result of the stutterer's procrastination, due to his dread of having to talk.
10. Loss through the stutterer's tendency to shift from one thing to another, not following any logical course or persisting long enough to accomplish any important work.

So far as I know there has never been an opportunity for any one to compile figures showing exactly what the average earning power of the stutterer is, but a recent computation that we made of the earnings of 100 patients admitted to the Hospital shows their earnings to be on an average of about \$18 a week, these cases being the most

aggressive of the general group of speech sufferers, since they were striving to better their condition, and were looking for help.

Statistics of the National Industrial Conference Board regarding wages and employment in twenty-three industries show that the labor groups to which these patients should belong were during the same period earning an average of \$28.22 a week. Comparing this with our figure of \$18 a week, we see that there is a definite loss of slightly over ten dollars a week, or approximately 35%, which is directly chargeable to defective speech.

Dean Everett W. Lord, of the Boston University College of Business Administration, in a recent report, gives the average yearly income of various classes of workers. Applying the 35% handicap under which the stutterer labors to these figures, we have the figures for non-stutterers as shown by Dean Lord's estimate, and for stutterers as follows (from ages 14 to 60):

Non-stutterers

	<i>per year</i>	<i>per week</i>
College graduate	\$6,000	\$115.00
High school graduate	2,200	42.00
Untrained worker	1,200	23.00

Stutterers

College graduate	\$3,900	\$ 75.00
High school graduate	1,430	27.50
Untrained worker	780	15.00

(NOTE — The figures of the National Industrial Conference Board are about \$250 per year higher than those given by Dean Lord for the untrained worker. This is because the twenty-three industries considered by the Industrial Conference Board included many workers above the untrained class. Many of the stutterers included in our 100 cases whose average was \$18 a week were also above the untrained class in education. Quite a number were High School graduates and a few had taken College work. If only untrained stutterers had been included in our computation it would have brought the average earnings down from \$18 per week to about the \$15 figure shown in the above comparison with Dean Lord's estimate of the earning power of untrained workers in general.)

The total earnings of the two groups up to the age of 60, the first according to Dean Lord's figures and the second on a basis of 35% reduction due to stuttering as shown by our survey, are as follows (for earning life span):

Non-stutterers to age 60

College graduate		\$150,000
High school graduate		78,000
Untrained worker		45,000

Stutterers to age 60

College graduate		\$ 97,000
High school graduate		50,700
Untrained worker		29,250

This makes the loss to the stutterer as follows:

If he is a college graduate he loses \$52,500 during his working life. If he is a high school graduate he loses \$27,300 during his working life. If he is an untrained worker, he loses \$15,750 during his working life.

These comparisons do not show the whole of the stutterer's loss by any means, for defective speech interferes first of all with the schooling of the individual. Being unable to tell what he has learned in class he loses interest in study, is unable to take part in the class discussions or even to ask questions about things he does not understand. In the great majority of cases he leaves school as soon as he can, thus adding to his original handicap that of being untrained.

Although many stutterers have attributes that would place them high among college men they usually remain on the lower levels of earning power and success, so that instead of losing only 35% of the difference between the earning power of the trained and untrained man, they lose it all. The records of thousands of cases show that the stutterer is nearly always engaged in some work for which he is not well fitted, or else that advancement in his chosen line is retarded either directly or indirectly by his stuttering speech.

Before we leave this subject, I want to say just a word about the total cost of stuttering speech to our nation as a whole. Physical examination of drafted men during the war disclosed defective speech in a varying ratio as high as 2.5% in different states. The statistics would indicate that there are at least 400,000 stutterers, in addition to the many thousands of sufferers from other speech defects, in the United States.

As we have just shown, the figures compiled indicate a loss of 35% in earning power that is directly chargeable to defective speech. The non-stuttering, untrained worker, according to Dean Lord's estimate, makes \$45,000 during his active life (from 14 to 60). That same untrained worker suffering from defective speech would earn only \$29,250, showing a loss of \$15,750 for each individual. (This may safely be considered as a minimum, those higher up in the scale of education and training lose a larger amount.)

Since we have 400,000 stutterers alone in the United States (disregarding other speech defectives) and figuring the minimum loss, that of the untrained worker, \$15,750, the total amount lost to the community is \$6,300,000,000.

By curing them of their affliction, this loss can be reduced. In the case of adults what has already gone cannot of course be retrieved, but the loss can be checked and the future made bright, as shown by the actual results obtained in thousands of cases. When the cure is accomplished early in life the whole loss can be saved.

Patients have written to me from various parts of the country, touching on this very point. Their statements show marked increase in earning power, proving the great individual gain following their cure. For instance, they say: "You will be glad to know I have more than doubled my income in the past year." "Of course my earning capacity has greatly increased, etc." "My salary has been raised from \$20 to \$30 a week." "I have increased the advertising in our paper about 50%, which brought me

an increase of salary of 10%." "I obtained work at a salary double that which I received before treatment." These are just a few facts from the numerous letters received.

These statements are more significant than anything else of the tremendous cost of defective speech to both the individual and the community.

CHAPTER XIX

TRoublesome Questions

It is natural for one who is afflicted with any illness to be interested in the nature of it — to know ^{all} that he can possibly learn about it. The patient ^{always} has a number of questions to ask his physician, and he is seldom satisfied without a complete explanation of his case. There are so many facts about his condition which he does not understand that he generally feels his sickness is something special, a troublesome complicated thing that has taken hold of him. The stutterer is like any other patient, and quite naturally always troubled with the whys and wherefores of his condition, and is always inquiring for reasons for the various phases of his condition. He does not know why he cannot talk; he does not know why he fears people; he does not know why he cannot get along on an equal footing with them; — all these questions, and thousands of others, make up what to him is a most trying and serious affliction.

Over a period of years we made it a practice to jot down the stutterer's troublesome questions — questions most frequently asked. These questions, being first hand, are of pronounced practical importance because they strike at the root of the malady. They present the exact state of the stutterer's mind in his continual struggle to comprehend the reason for his condition.

As for the stutterer, these questions will prove to him that as an individual he is not different; he is the same as any other stutterer. All evidence the same symptoms, regardless of the degree of the intensity of their defective

speech. In going over these questions the stutterer is bound to recognize most of them for his own, and if he has carefully read the foregoing pages he should be greatly benefited because he will have found the answers to them.

See how many of these are your troublesome questions:

1. Why is it that when I think least of speech, and dwell more on my subject, I speak nearly 100%?

2. I have used a lot of effort to control myself. Somehow I can't do it. Why is my will power not strong enough to control my nerves?

3. Why is it that the quality of a stutterer's speech fluctuates from time to time with no apparent reason, seemingly independent of his physical condition?

4. Although I am getting along first-rate in my speech, at different places that I go, I find that if I should happen to have a bad spell of stuttering speech at any one of them it always makes me feel uneasy and afraid when I speak there again. How can I regain the confidence that I lost at that place?

5. Why can't a stutterer have control of himself, when he knows he shall be expected to talk?

6. Why do I continually think I would be free from nervousness, if I were in some other part of the world, when the idea has no logical foundation?

7. Sometimes when I want to answer quickly, I cannot say a word. Or if some one asks me to repeat what I said, I cannot do it unless I make several attempts, and then only can I answer the question.

8. Do certain types of people, such as the loud aggressive kind, affect the stutterer in an unpleasant way, so that it is best to keep away from that type?

9. Why is the stutterer more affected nervously when meeting new people, and anxious to make a good impression? How can he master that situation?

10. In a tense moment, when much depends on good speech, how can the stutterer keep himself in hand?

11. What should be the standard? Should we let the words flow out, or use a little energy to force them out?

12. Sometimes when I am speaking with a friend of mine, and somebody comes up and asks a question in a loud and sharp tone of voice, I am at times absolutely helpless. Is it flightiness? Is the remedy more direct concentration?

13. Why can one go along for a week and not have to think about speech, and then for a week talk badly no matter what one does?

14. Why are you always better after ~~one~~^{two} of these so-called bad spells?

15. What is the happy medium, between concentrating on speech and not thinking about it?

16. Why is it that I can do better at a different job, but am afraid to take a chance, on account of my stuttering?

17. I find that I can talk better to strangers than I can in my own home. Why is this so?

18. Why is it that I always keep on thinking that the whole trouble is in my throat, when I know from experience that there is nothing the matter with my throat, and that it's my excitement that stops my speech?

19. I wonder why I can't get up enough pep or will power to do at once what I am supposed to do, without putting it off from time to time?

20. Somehow or other I have a knack of saying something else that is easier for me to say, although I know that by doing so I am not telling the truth. What makes me do this?

21. Why does a stutterer always think somebody is watching him when he is ready to talk?

22. Why is it that I know I can say words, beginning with letters that trouble me, but don't say them because I am afraid I will stutter?

23. Why does a stutterer have such dreams as of being a hero, and so on?

24. Why does a stutterer always feel so gloomy?

25. Why does a stutterer always worry about his defective speech?

26. Should a stutterer smoke or indulge in strenuous athletics?

27. Why is it that, although I am very much improved in my speech, it seems to me when I walk the street I always believe that there is something wrong with me, and when people look at me I suddenly start and begin to look foolish?

28. I stutter mostly when excited and when I want to repeat a sentence. I have trouble when seated at a table with other persons. Have not much trouble when talking to a person alone.

29. Why is it harder for me to talk when eating?

30. Why do I have less difficulty in the morning than in the evening?

31. I realize that my stuttering is the result of my particular frame of mind — I am self-conscious — I am afraid I am going to stutter. How then can I best procure that particular frame of mind which will produce good speaking?

32. How can I gain self-confidence and lose my fear?

33. It seems to me that things always come harder for me and I do not do them as well as some of my friends. They laugh at me because I am so slow and awkward. I've noticed this in dancing and other things.

34. I have a habit of asking myself questions all the time and it makes me dissatisfied, and I don't care to go with other people. I am happier by myself. Is it because I stutter?

35. What is it that never makes me sure about anything, although I feel it is true? How can I become more sure of myself?

36. How can I acquire concentration? I do not stick at a thing long enough to finish it. My teacher told me that I've got it in me to do things well. I want to make good, but I don't know how to concentrate.

37. Why do I find it easier to speak in a loud tone than a low one?

38. When speaking to a person, I often find it difficult to exhale my breath after inhaling.

39. Why is it easier to speak to an acquaintance than to a stranger?

40. I find it easier to speak while standing. It is particularly difficult for me to speak while in a sitting position.

41. Why do I find it harder to speak while looking at a person?

42. How is it that most times I stutter on the first word of the sentence, but the rest of the words I say right?

43. Tell me why I have so much trouble with words starting with the letter "A."

44. Tell me why I have a lot of trouble with words starting with the letter "B."

45. There's something funny about what I'm going to ask, but whenever I'm invited to a party I'm happy and spend lots of time imagining how much I'm going to enjoy myself. However, when the time comes for me to go, I get afraid of something and think I won't be able to get along at all or have a good time. Sometimes I stay away for that reason. Why is this so?

46. Why is it that I always imagine people are saying things about me? I always feel that I am not being treated right.

47. My father thinks I'm lazy, and he won't believe me when I tell him I'm tired. I get so nervous at times that really I'm all played out. I'd like to know how I can keep from getting nervous.

48. Why am I so fearful of people? I don't know what I'm afraid of, but the fact remains that I am.

49. My brother says I am selfish. I never want to give anything away after I get it. As I'm getting older I feel that it's a very bad habit. How can I overcome that fault?

50. What is the best way for a stutterer to overcome his emotionalism?

51. At times after speaking well for some while, there seems to flash to my mind the thought that maybe I am talking too well or too fast, and the moment that thought comes to me my trouble begins. What brings that thought to my mind? Is it lack of confidence? Is the thought a part of my emotionalism? How can I eradicate such a thought or any such foolish fears?

52. Why do I continually think when sitting in the classroom, I wonder if the teacher is going to call on me next? Will he ask me to read or will I have to recite to-day? How will I make out, and a dozen more styles of the same question? I keep on thinking that way all the time, until I get all nervously excited. How can I overcome that?

53. Although all my friends know that I stutter, why is it that I keep trying to cover it up and make believe that I do not stutter?

54. I find that for no reason whatsoever I doubt everything and everybody, and especially things concerning my defect. I have an idea that no one understands my case. Why should that be so? Specialists understand other people's sicknesses; why should they not understand mine?

55. I have a feeling that I will not get cured because no one understands my case; at the same time I know it is not true, still I keep on thinking so. How can I get rid of that false idea?

56. Why am I always in an argumentative mood? If a man tells me something, although he may have had years of experience on the subject that he is talking about, I feel that I have to show him that I also know something about it, although I have had no experience, and start to argue against what he says, and my speech then becomes terrible.

57. If I get my child's tonsils removed, will he talk better?

58. My father told me once that I would never get anywhere if I didn't learn to get down to one job and stick

to it, instead of looking for other jobs. I don't know how to decide about things that I want to do. Will you tell me how I can learn to decide?

59. How can I overcome this habit? When in company with others, I always try to put on airs, and make believe that I'm something better and different than what I really am.

60. I have noticed that no matter where I go, amongst people — to parties of all kinds or anywhere else — that while everybody seems to be happy and having a good time, I can't seem to act like the others do, but remain by myself. I'd like to find out what's wrong and how I can have a good time.

61. My parents and relatives think that I am very smart, and could do everything better if I only wanted to. Although I try my best I do not get along as well as I would like to. How can I improve?

62. I hesitate when I talk, but I don't know if I stammer or stutter.

63. If I get my child's tongue cut, will he talk better?

64. Why is it I can sing without stuttering?

65. When I try to speak, why does my heart beat quick and my hands sweat?

In most races for sport the contestants are given handicaps based on their individual power and attainments, but in Life's great race for the attainment of our chosen ends the world gives little consideration to the contestant's handicap, especially if it be so intangible a thing as a nervous constitution. Due to the widespread ignorance on the subject, the stutterer himself has not understood his condition and therefore has not been able to make the necessary allowances for his handicap, when he planned his race and chose his objective. The object of this work is to extend knowledge and broaden understanding on the subject, so that people in general, as well as those who suffer from speech trouble, will know what may reasonably be expected from

such a person in the way of attainment and how he should be treated, not only before the stuttering is cured, but afterward.

If there is something you must do in order to get what you want, by far the best way is to begin at once and do it. But I'm afraid the stutterer finds his old way such a comfortable discomfort in more ways than one, such convenient relief from many things that as a live aggressive individual he would be called upon to do, that he is often reluctant to stir himself out of his customary stuttering groove.

My hope is that the knowledge gained in the preceding pages will be a challenge, so that he attacks his problem intelligently. It is not easy to try to make one's self over, to grow, but it is surely worth while in the case of every stutterer. Attaining normal speech becomes in reality a hard task. It means — how to use your mind, how to think straight, how to be yourself, how to say what you really think and feel, how to care for your physical welfare, how to keep an emotional balance. The cure, in fact, is a complete mental reconstruction, which means a new personality and a new life. There is nothing more detrimental to the good and welfare of a human being than going through life without normal speech, the medium of progressive civilization.

PART THREE
STAMMERING

- I. VOICE AND SPEECH PRODUCTION
- II. ARTICULATION
- III. ENUNCIATION
- IV. PRONUNCIATION
- V. SPEECH IMPROVEMENT

PART THREE

STAMMERING

Standard speech — Knowledge of production necessary — Things to be noted in a stammerer — Same basic curative element in all cases of stammering — Errors and defects analyzed — Tests made — Vowel examination chart — Consonant examination chart.

THE term *Standard Speech* is rather elastic, for it is hardly possible for any one to define it definitely; but still in order not to be peculiar one should have a knowledge of the fundamentals in common usage for the attainment of good speech.

One should know something of how voice and speech are produced; something about breathing and how to control the breath for speech; something about the material of which speech is made — the vowels and consonants. He should have drill material to improve his enunciation and pronunciation. He should appreciate his speech faults and be able to correct them. These related facts form the basis of this part on Stammering.

Its object is to construct something for those who without special training could readily follow out the various phases of the work for better speech. Special effort was made to simplify as much as possible and to include only the absolute essentials necessary. It was not written as an elaborate phonetic treatise but as a practical working basis for one interested in his speech. It is the outcome of our daily practical experience over a period of many years in meeting the needs of thousands, who have come to us for speech help.

When considering a stammering defect, a number of things must be noted. The mental and physical development of an individual has a great deal to do with his speech

status. Home influence is a very important factor. Mental states and educational advantages have their marked effect. All physical defects involving any portion of the vocal tracts, as conditions of the lips, teeth, tongue, jaw, palate, pharynx, larynx, ears, etc., should be taken care of, for they all have a contributing negative influence. Better and quicker results naturally are obtained from a normal vocal tract than from an abnormal one.

All of the Stammering conditions mentioned in Part I, Chapter II, under "The Person Who Stammers," have the same basic curative element because they are all, in one form or other, due to defective enunciation. Therefore, no matter what the stammering condition may be, and no matter what the cause of it may be, a test for the fundamental sounds of the language is absolutely necessary in order to ascertain what sounds need to be corrected. That is, what sounds are substituted, omitted or added, slurred, mutilated, or are unintelligible.

The following charts give the principal vowel and consonant sounds. After carefully testing to find out what errors are made, the condition can then be remedied through correct formation, practice, and the drill work that follows.

VOWEL EXAMINATION CHART

It is necessary to attain a complete mastery of these vowel sounds if one would speak the English language correctly. You can do this by listening to those who produce them correctly, and then imitating them with great care. It will prove of great value if some one will listen to you and comment upon errors made.

Repeat the following words, noting changes in the various vowel sounds represented by the same letter.

Read across the page.

A	arm — art — ark — army — arch — park — cart — farm — card — lark ate — age — ale — ape — ace — late — sale — make — face — cape fat — an — add — ash — am — cat — hat — can — fat — ham air — fair — dare — pair — hair — chair — care — mare — fairy — dairy all — alter — always — awful — awning — call — wall — fall — ball ask — after — grass — last — past — fast — class — clasp — mass
E	me — ego — eel — either — eke — he — see — free — we — peel met — elk — egg — eddy — edge — met — bell — pet — men — let her — earn — ermine — ergo — erst — her — fern — serve — perch
I	it — is — ill — if — in — lip — sit — bill — did — miss line — idea — ideal — idle — idol — fine — like — mile — time
O	no — old — open — oak — oats — note — post — vote — hope — cold not — ox — on — of — otter — pot — shop — lot — stop — pop
U	mute — unit — unify — union — usual — hue — due — duty — mute cup — under — utter — us — ugly — sup — cut — cuff — sun — mud burn — urn — spurn — churn — turn — hurt — spurt — curt — blurt
OO	food — fool — mood — boon — spoon — room — boot — moon — soon book — look — hood — foot — took — cook — shook — rook — brook
OU OW	out — ounce — our — owl — owlet — loud — round — cow — now
OI OY	oil — oyster — oily — ointment — toil — loyal — soil — royal

CONSONANT EXAMINATION CHART

It is necessary to attain a complete mastery of these sounds, if you would like to have clear, concise, and distinct enunciation. It will prove of great value if some one who speaks correctly will listen to you and comment upon any errors made.

Repeat the following words, noting how you say the sound of the consonant designated. Read across the page.

H ho — ahoy — habit — hole — adhere — him — his — perhaps — her
 Y yes — year — young — yeast — you — your — yoke — youth — yarn
 P papa — paper — cap — past — pepper — sap — pale — wrapper — map
 B bat — ribbon — tub — but — rubber — cab — bee — baby — rub
 M man — summer — gum — must — mamma — sum — me — hammer — ham
 F fate — coffee — deaf — fine — differ — cuff — fan — loafer — stuff
 V very — seven — move — vast — ever — love — vine — river — move
 WH where — what — when — which — while — white — why — whale — whine
 W we — away — wish — award — wait — will — awash — were — want — wall
 T ten — letter — cat — time — butter — at — too — batter — mat
 D date — fiddle — wood — did — middle — rod — do — riddle — add
 N none — dinner — pin — no — winner — sin — new — penny — fan
 L lane — collar — fool — look — fellow — cool — late — follow — dull
 R run — hurry — rice — race — arrow — red — room — sorrow — ripe
 K kite — baker — look — kiss — maker — took — key — locker — nook
 G go — bigger — pig — gas — beggar — rig — good — laggard — rug
 NG long — string — tongue — song — morning — strong — thing — singing
 S son — lesson — yes — saw — listen — miss — see — lesser — kiss
 Z zone — crazy — size — zinc — puzzle — raze — zest — buzzer — prize
 SH shut — bushel — brush — shine — usher — ash — show — bashful — cash
 ZH azure — pleasure — treasure — seizure — leisure — ambrosia
 CH chair — pitcher — touch — china — matching — church — cheese — much
 J jam — enjoy — joke — jaw — adjoin — age — jelly — ajar — edge
 QU queen — quilt — quarter — quiet — queer — quite — quart — quail
 X tax — oxen — six — exercise — mixer — fix — x-ray — fixer — lux
 TH think — thimble — myth — thank — arithmetic — tooth — thin — mouth
 TH there — leather — thus — that — feather — this — weather — smooth

CHAPTER I

VOICE AND SPEECH PRODUCTION

Sound. — The first element of VOICE is a physical sensation of sound.

Sound is anything that we hear. Sounds that affect our ear drums, as an irregular succession of unequal vibrations or shocks of a jarring nature, we designate as noise. Sounds that we hear in regular succession of equal vibrations, definite sounds of a smooth pleasing nature, we appreciate as musical sounds.

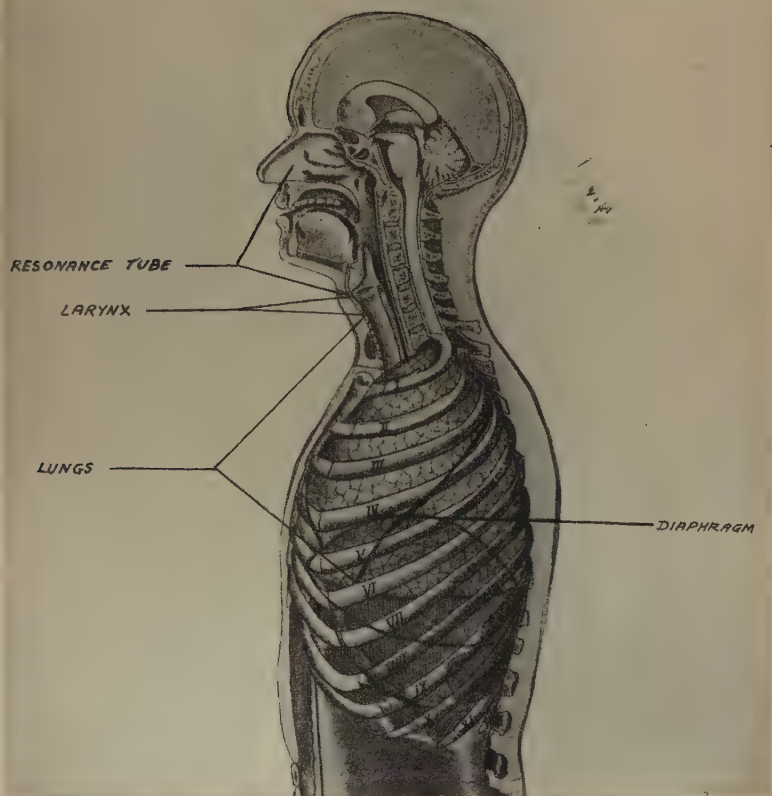
The sound produced by the vocal organs of a human being is called voice. Through the vibrations of the vocal cords sound is produced, but it can only be classified as voice after it leaves the mouth, having passed through the resonator and articulator.

The Vocal Organs. — The instrument that produces voice and speech — the vocal organs — may be said to consist of three parts:

1. The bellows (the breathing apparatus).
2. The vocal cords (the vibrating apparatus).
3. The resonator and articulator (quality and speech-producing apparatus.)

1. The Bellows (the breathing apparatus). The bellows collect, compress, and control the air, and they consist of the thorax or chest, the diaphragm, and the lungs.

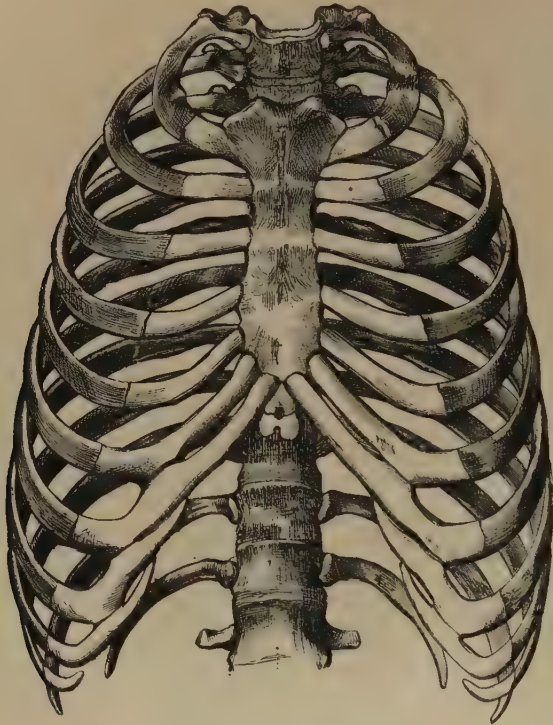
Thorax. The thorax or chest is the part enclosed by the ribs and breast-bone. The chest may be likened to a cage which is air-tight. It enlarges from before backwards, being considerably broader below than above. The ribs and their cartilages are movable and vary in size, each



THE VOCAL ORGANS

The parts which make up the vocal tract are the Lungs, Diaphragm, the Vocal Cords in the Larynx, and the Resonator, consisting of the pharynx, mouth, etc.

higher rib being a little shorter than the one below. The spaces between the ribs are filled by the intercostal muscles which raise and lower them. The floor of this thoracic cage is formed by a large muscle called the diaphragm.



THE THORAX

In abdominal breathing, only the lower part of the thorax is used. The heaving of the entire chest and shoulders impede the natural easy breathing necessary for voice and speech production.

Diaphragm. The diaphragm is a powerful muscle, separating the chest from the abdomen. Besides being the floor of the thorax, it is the dome-shaped roof of the abdomen and is the most effective agent in the expansion of the chest. It is one of the principal muscles of inspiration. When we inspire (breathe in) the diaphragm moves downward, pressing

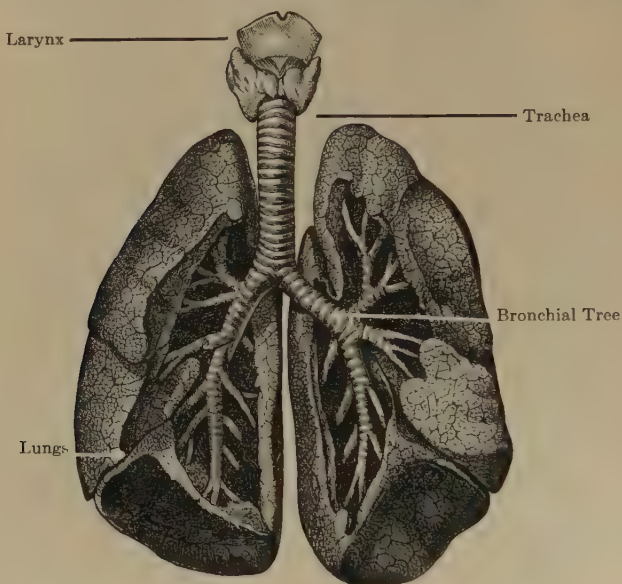


THE DIAPHRAGM

This model shows most of the organs removed from chest and abdomen in order to demonstrate the position of the Diaphragm. Note that besides being the floor of the Thorax it is the dome-shaped roof of the abdomen. In abdominal breathing the diaphragm must come into play.

down the organs in the abdomen, thus enlarging the chest and giving space for the increased size of the lungs.

Lungs. The lungs consist of two parts, a right and a left lung, situated in the chest. They are cone-shaped air sponges and are connected by the trachea or windpipe,



THE LUNGS

The Bronchial Tree connects the lungs with the Trachea or Wind-pipe. This elastic tube carries the air in and out of the lungs.

an elastic tube which carries the air in and out of the lungs. The lungs are the organs which carry on the process of respiration or breathing.

The process of respiration. Respiration, or breathing, consists of two acts — that of inspiration (breathing in) and that of expiration (breathing out).

When we breathe in deeply the air rushes down the wind-pipe, the lungs are expanded to their fullest capacity, the diaphragm contracts and moves downward, and the abdomen moves outward.

When we breathe out, the opposite takes place. The abdomen moves inward, the diaphragm relaxes and moves upward, the lungs contract, becoming smaller, and expel the air through the windpipe, out of the mouth or nose or both.

In ordinary breathing, inspiration is the result of muscular contraction. Expiration is the result of the elasticity of the organs which have been opposed by inspiration.

2. The Vocal Cords (the vibrating apparatus). — **Larynx.** The larynx or voice box contains the vocal cords. It is wider above than below and somewhat resembles a funnel. It is situated in the neck and extends from the base of the tongue to the top of the windpipe.

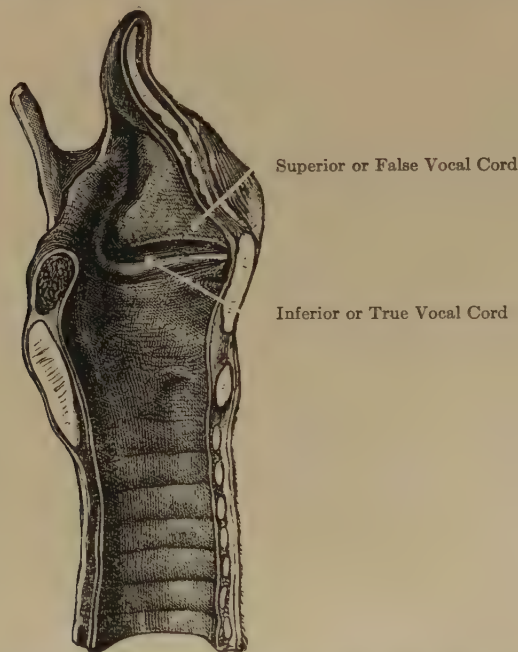
The larynx of itself is capable of only slight movement, but through its attachment to the hyoid or tongue bone, to which the tongue is also attached, it necessarily moves with the tongue in articulation.

The larynx is larger in the male than in the female, and the prominent upper front part of it is commonly known as the "Adam's apple." The framework of the larynx consists of a number of cartilages jointed with one another so as to permit of movement. At the upper opening of the larynx there is a lid or epiglottis which is an elastic cartilage capable of being raised for the emission of sound and lowered so that it closes the larynx, protecting the air-passages when food is swallowed. The larynx aids materially in converting into tone the vibrations set up by the vocal cords.

Vocal cords. The vocal cords are neither cords nor bands, but are thickened folds of membrane, extending across the inner surface of the larynx. They are permanently attached by their outside edges, leaving the inside edges free. At the front ends they are immovably fixed while at the rear ends they are movable, being attached to movable cartilages. The space, opening, or chink between the vocal cords is called the glottis. When the glottis is closed, the cords being together, the force of escaping air

causes a vibration and slight separation of the vocal cords, and the process of vocalization takes place.

The process of vocalization. During inspiration, when we breathe in, the cartilages and muscles stretch the vocal cords behind so that they separate, and by this movement



View of the inside of the Larynx after half of it has been removed. Note in the upper portion the two thickened folds of membrane. The upper one is the Superior or False Vocal Cord and the lower one is the Inferior or True Vocal Cord.

the chink of the glottis is thrown wide open. During expiration, when we breathe out, the muscles relax, the vocal cords contract, the chink of the glottis resumes its former shape, and the vocal cords are now in a proper position for the production of tone, voice. The force of the expiratory blast of air from below overcomes the forces which approximate the edges of the vocal cords and throws

them into vibration. With each vibration of the vocal cords there is a slight separation which allows successive puffs of air to escape, the result constituting sound, tone, voice.

The vocal instrument is under the control of the will, as regards the production of sound in loudness and duration. It is different in regard to the pitch of a sound or of the voice, that is, whether it is high or low, shrill, flat, deep, etc. In order to produce a particular vocal sound, a mental



Superior or False Vocal Cord

Inferior or True Vocal Cord

The Vocal Cords as seen in the Larynx from above. (*Hygiene of Voice*, Voorhees.) The triangular space between the two true vocal cords is the glottis. When the vocal cords come together for the production of voice, the glottis is practically closed.

perception of the sound is needed, so that the individual is capable of awakening his motor centers which control currents necessary for the approximation and changes in the tensions of the vocal cords that are required for the production of a particular sound.

3. The Resonator and Articulator (quality and speech producing apparatus).—The resonator. The resonator consists of the larynx, pharynx (upper part of throat), mouth (hard and soft palate, tongue, cheeks, lips, jaw, and teeth.) There are also accessory resonator cavities, the most important of which is the nose.

The resonator is in the shape of a tube bent in the middle, the vertical part being composed of the larynx and pharynx,

and the horizontal part being the mouth. Upon it depends the quality, timbre, or clang of the voice.

Larynx. The larynx, as described before, is the vibrating organ of the voice. The sound vibrations which issue from the larynx become modified by the resonator.

Pharynx. The pharynx is a cavity extending upward from the larynx to the rear opening of the nose, the size of



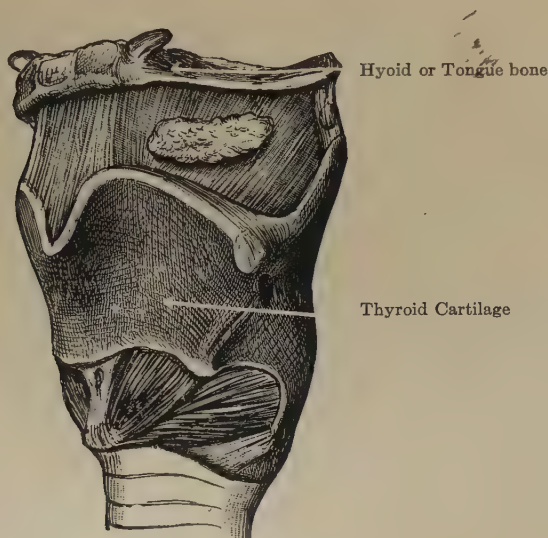
THE LARYNX

This figure (courtesy of Dr. John E. MacKenty) shows the larynx in position. The tissue covering it has been drawn aside so that its exact location in the throat could be demonstrated. The prominent upper part of the cartilages just below the notch is commonly known as the "Adam's Apple."

this rear opening being controlled by the soft palate, which acts as a valve or door to partially or completely shut off the pharynx from the nose. The largest part of the opening may be seen through the arch at the back of the open mouth. The pharynx increases the force and depth of the tone waves. The wider the pharynx is opened the fuller the resonance, and the better the tone.

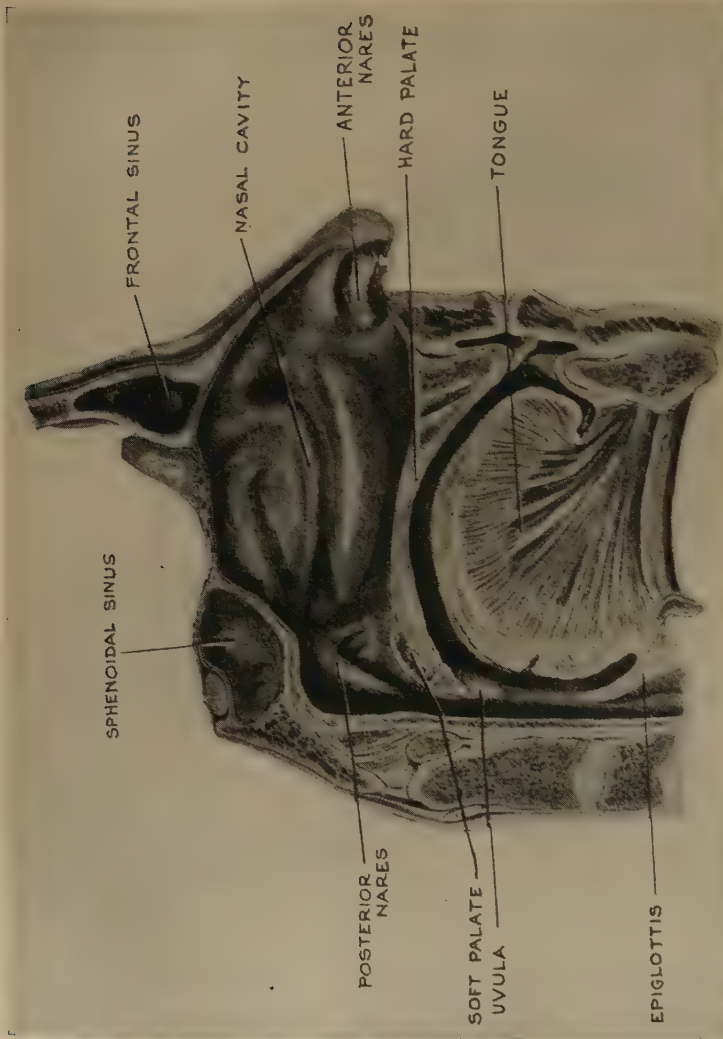
Mouth. The mouth is the space between the lips and the pharynx. It has for its roof the hard and soft palate,

the tongue for its floor, and cheeks, lips, jaw, and teeth for its walls. The changes in the size of the mouth depend on the movements of the jaw, soft palate, and tongue, while the shape and form of the mouth depend on the form of the lips. The movable parts of the mouth (lips, lower jaw, tongue, soft palate) can by changing the form of the resonator (besides impressing particular overtones on the sound



The Larynx or Voice-box containing the Vocal Cords as it appears without any tissue around it. Note the semicircular hyoid or tongue bone on top to which it is attached. The tongue bone, as its name implies, is attached to the tongue and through this attachment the larynx moves with the tongue in articulation.

waves as they issue from the mouth) effect the combination of vowels and consonants into syllables, the combination of syllables into words, and the combination of words into language.



Median sagittal section giving view of the inside of the nose, mouth, and throat. By following the space above the tongue as it goes down towards the larynx one gets an idea of the shape of the resonator. The vertical part extending from the larynx upward to the rear opening of the nose is known as the Pharynx.

The articulator. The articulator, composed of the mouth, controlled by the movements of the lips, tongue, jaw and teeth, and palate, is best adapted for the purpose of articulate speech.

Lips. The lips are organs of articulation. They are the edges or borders of the mouth. The upper lip appears to be the principal factor of the two, for the lower lip seems to follow the lead of the upper. Also, the upper lip is most active in the shaping of the vowels.



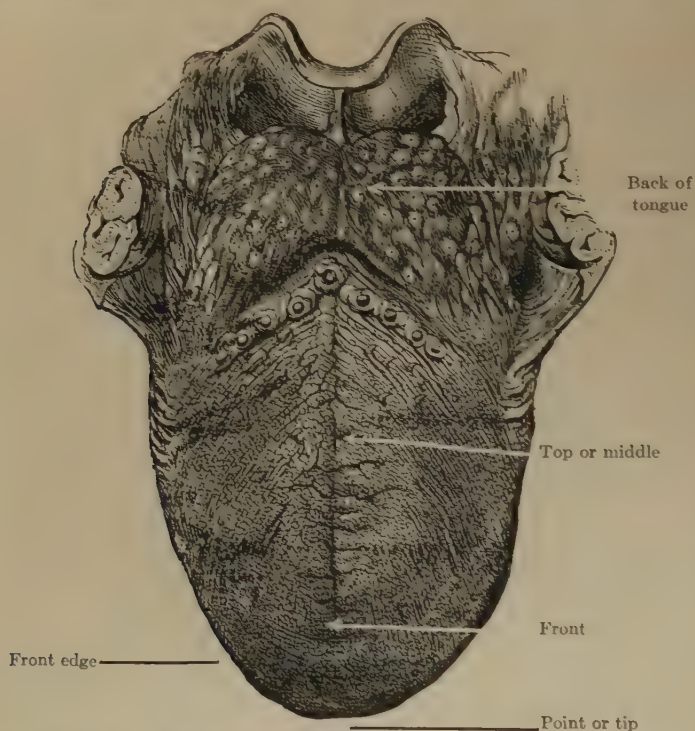
THE MOUTH

The diagram shows the different parts of the mouth—the lips, teeth, tongue, hard and soft palate, uvula, etc. The changes in the size of the mouth depend on the movements of the jaw, soft palate, and tongue; while the shape and form depend on the form of the lips.

Tongue. The tongue is a fleshy, movable mass which partly fills the mouth and functions in the sensation of taste and the acts of eating and talking. It is situated in the floor of the mouth. The base or root is attached to the hyoid bone and floor of the mouth, the upper surface and sides are free. Also the tip and the front part of the under surface which is in contact with the floor of the mouth are free.

The rear of the under surface is connected with the floor of the mouth by a membrane called the fraenum.

The tongue is composed of muscle fibers, making it capable of changing its shape with its motions. It can be

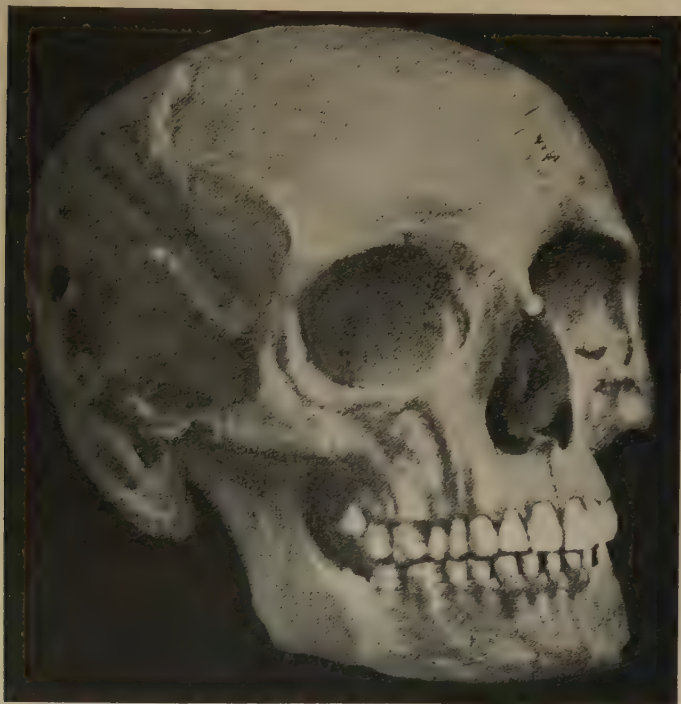


The muscle fibers of the tongue allow it to readily change its shape. All tongues are not alike. They vary as to size, shape, and form.

moved in all directions. It is an important factor in determining the form of the lower jaw. All tongues are not alike. They vary as to size, shape, and form. They may be large, small, narrow, wide, thick, etc.

The tongue sets into action the entire vocal mechanism and is the part of the vocal organ which influences volume, beauty, compass, most of the shading of the voice, and articulation.

The jaws. The jaws are the bones which form the framework of the mouth, and are used in the process of eating and talking. They are two in number, the upper and the lower. The upper jaw, on each side, consists of two



The mandible or lower jaw is not fixed in its position, making it capable of extensive movement. The upper jaw is fixed in its position, being connected with the bone around it, so that it is incapable of movement.

bones, and is in a fixed immovable position; therefore, it can never be exercised by itself.

The lower jaw or the mandible consists of a single bone and is capable of extensive movement. It furnishes attachment for the muscles of the tongue and hyoid bone. It also controls the muscles that fix the position of the larynx.

Palate. The palate functions as the roof of the mouth and the floor of the nose, separating the oral from the nasal cavity. It is composed of two parts — the hard palate, which is the hard bony part in front, and the soft palate, which is the soft flexible part behind, extending down into the pharynx and ending there with its appendix, the uvula. The continuous sides of the uvula form the two arches over the rear of the tongue, which can be easily seen by looking into the mouth.

The hard palate, with the upper teeth, are solid fixtures and nothing can be done in the way of training them.

The soft palate and uvula are both capable of movement, and as previously mentioned, act as a valve or door to partially or completely shut off the pharynx from the nose. The soft palate and uvula are very important factors in voice and speech, giving us the back palatal sounds and the nasal sounds, also having great effect on the resonance of the voice.

Accessory resonator. The accessory resonator cavities are the nose, the air sinuses in the upper jaws, frontal bones, and sphenoid bones, etc. The most important of these is the nose.

Nose. The nose cavity is entirely inclosed in bone and cartilage, being therefore incapable of altering its shape. It consists of irregular channels which are so contrived as to temper the air we breathe in, so that the vocal apparatus is protected from the cold. This cavity, through the action of the soft palate, may be open or closed to sound waves. When open, this nasal part of the resonator gives the characteristic nasal quality to the voice.

To try to train the accessory resonator cavities is impossible, but the part they play in influencing the resonance of the voice is very important and depends upon their form, size, and the use made of them. If sound vibrations are very strong in these cavities, all other parts will harmoniously vibrate with surprising force.

Use of resonator. The use of the resonator is very important. If the voice is produced by the vibrations of the vocal cords only, the sound is very feeble; but if the voice is produced by the vibration of the vocal cords, in conjunction with the different resonating cavities, it has added to it fulness, richness, quality, and emotional power. It is the air vibrations of the resonator itself which are the dominating influence.

Besides this, the resonator is the instrument of articulate speech which through its movable structures is capable of changing its form so that sound combinations are made possible, with the resultant formation of articulate language.

RESPIRATION AND ARTICULATION

Although we have talked of the various parts of the vocal instrument separately, they must be considered as a whole in the production of speech. For instance, the vibrating apparatus, the larynx and vocal cords, acting alone, can only express emotional feeling as the singing of a song without words; but if we combine it with the quality and speech producing apparatus, the resonator and articulator, we immediately add to it intelligence, will, and feeling, for we now have phonation accompanied by articulation.

We now realize that the mouth, controlled by the movements of the jaw, tongue, and lips, is adapted for articulate speech. The throat, being less movable and containing the vocal cords, influences the sound vibrations. While the vocal cords serve the purpose of the vibrating apparatus, the resonator as a whole forms the body of the vocal instrument, for every sound passes through it, every vowel and consonant must be formed by it, and the whole character and individual quality of voice and speech depend in a great measure upon the manner in which it is used.

In brief — breath leaving the larynx in the form of sound waves is the raw material which passes through the resonator and articulator, and becomes the fabric known as articulate language.

In order to obtain the best results from the vocal instrument, it is necessary to get a practical working knowledge of how it functions.

1. The act of breathing must be first taken under consideration, as it is the main factor in voice and speech, as well as life itself.

2. The act of articulation must follow, as it is necessary to have full power and control of the parts concerned for the attainment of clear distinct speech.

Breathing. — **Breath control.** Breathing may be of an involuntary nature, the air passing in and out through the nose. It is done quietly, without any conscious effort, and is regular and uniform.

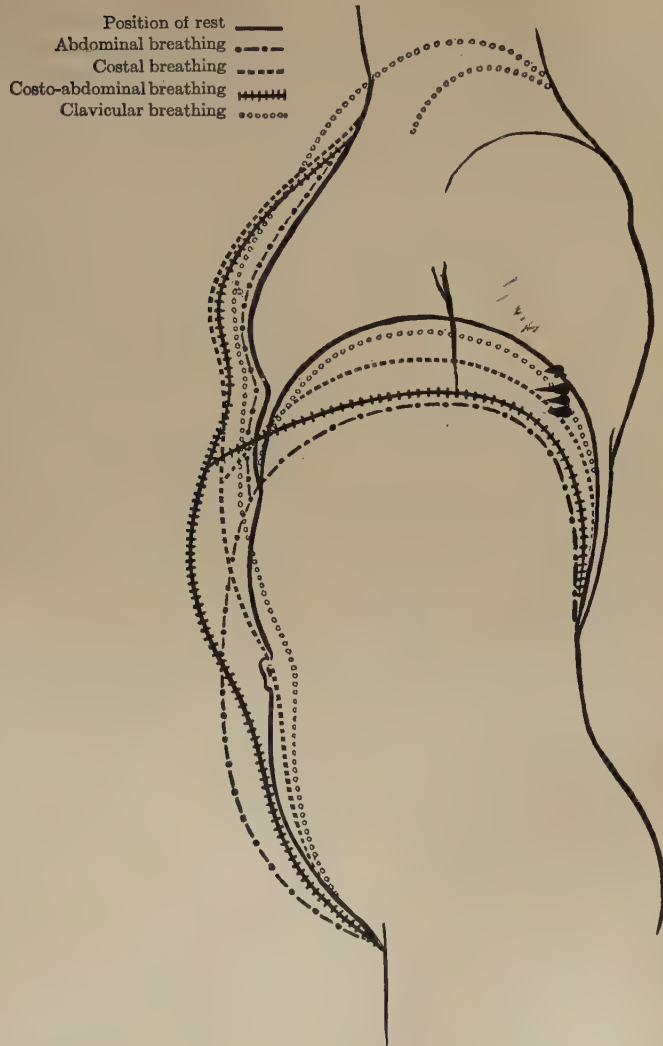
Breathing may be of a voluntary nature and is done with conscious effort, as in speaking or singing, which should be and are classified as active exercises. When one exercises actively, a larger quantity of air is necessary and it naturally follows that the mouth is open in order to breathe more fully.

For speech, inspiration through the nose is insufficient, and is usually augmented by inspiration through the mouth as well.

If one will closely observe a person speaking, he can verify this fact by noticing that the mouth is open during inspiration and expiration. Of necessity the mouth must be open during expiration to allow for the emission of the words, but when a pause is made and the act of inspiration takes place in order to continue speaking, the person never closes his mouth completely, and the inspiration occurs both through the mouth and through the nose at the same time.

Abdominal breathing. People breathe in a number of different ways. The natural physiological way, however, for both male and female, is the abdominal breathing, which brings into play the diaphragm and lower part of the chest.

The performance of the act of abdominal breathing is very simple and can be gradually controlled to such a degree that



Various types of Breathing (*Hygiene of Voice*, Voorhees). Note the markings indicating abdominal breathing. The diaphragm is lower than in the other types of breathing, giving more space for the lungs to expand and thus making it possible to breathe deeply. It is the natural, physiological way to breathe.

it finally becomes a reflex automatic act. The principle involved, that of expiration and inspiration, can be compared to the act of emptying and refilling water or air in a soft rubber ball, the rubber ball being likened to the abdomen and the small opening or hole in the ball to the opening of the mouth or nose.

If you fill a rubber ball with water and give it a sudden squeeze, the contraction produces a compressing effect upon the water, the ball collapses and there is an emission of water from the small opening or hole in the ball. So it is with the act of expiration. If you exert sudden pressure with both hands on your abdomen, forcing it in, the contraction of the abdominal muscles produces a compressing effect upon the viscera (abdominal organs), causing it to move upward against the under surface of the diaphragm. The diaphragm in turn is thus pushed up into the chest, compression takes place, the lungs collapse, and there is an emission of air from the nose, mouth or both.

Now, if you take that collapsed rubber ball and immerse it in water, gradually releasing it, it will fill up and regain its former size, changing from a contracted state into an expanded state. So it is with the act of inspiration. If you gradually fill your lungs with a large quantity of air by breathing in, either through the mouth, nose, or both, the diaphragm moves downward, causing the viscera (abdominal organs) to move downward and slightly forward, producing a fullness of the abdomen to such an extent that it regains its former shape and size.

The performance of these two acts, the in and out movement of the abdomen during expiration and inspiration, constitutes abdominal breathing. Now try slowly and without effort or force to repeat successively these acts until you attain an even rhythmic in and out movement of the abdomen — slow abdominal breathing.

Do not heave the chest and shoulders, for it will impede the natural easy breathing necessary for voice and speech

production. This, however, does not mean that one should never raise the chest and shoulders, for in order to develop the capacity of the lungs and chest there are a number of Physical Culture exercises involving the movement of the chest and shoulders which are very beneficial.

Abdominal breathing is a great prophylactic measure for nervous impairment. It prevents an insufficient supply of oxygen (the result of shallow breathing, together with a residue of poisoned air left for days in the bottom of the lungs) from giving the individual an auto-intoxication with its resultant nervous impairment.

Voluntary breathing changes in power and rapidity as the demands vary. In order to use breathing to the best advantage, we must learn breath control. In voice, the firmness of the tone depends upon the regularity or evenness of breath pressure. The steadiness of the tone depends upon the individual's control of the air or breath.

EXERCISES FOR BREATH CONTROL

The following exercises must be intelligently and persistently followed, in order to acquire proper breath control. Do them slowly and easily. Be relaxed. Do them without effort or force, for forceful inhalations of large quantities of air cause dizziness.

It is not the quantity of air inhaled, but it is the amount controlled without undue effort and without being tense, that gives you the proper breath control.

Position. Stand in an easy position with your body erect, feet a little apart, holding the weight easily between them, shoulders back allowing the arms to hang naturally.

1. Clasp your hands over the abdomen, exerting no pressure. With mouth shut, breathe in through the nose slowly and deeply without raising your chest. (You will feel a gradual bulging of the abdomen under your hands.)

Then sound "ah" in a loud tone as you are slowly breathing out (you will feel a gradual contraction of the abdomen

under your hands). Hold "ah" as long as your breath lasts. Do it three times.

2. Clasp your hands over the abdomen, exerting no pressure. With mouth open, breathe in through the nose and mouth slowly and deeply without raising your chest, then sound "ah" in a loud tone as you are slowly breathing out — hold "ah" as long as your breath lasts. Do it three times.

(NOTE. — Notice the difference in the volume of air taken in through the nose alone and the volume taken in through the nose and mouth. The larger quantity is necessary for speech and we automatically breathe in through the nose augmented by the mouth during pauses when speaking.)

3. Breathe in deeply while raising your arms sideways to the level of your shoulders, with the palms facing



Breathing Exercises, No. 3. Note the erect relaxed position of the body, also that the chest and shoulders are not raised.

downwards (do not raise your shoulders), — then sound "ah" and continue the sound while gradually lowering your arms to your sides. Do this three times.

4. Breathe in deeply while raising your arms sideways and continue upwards till the backs of your hands come together over your head, — then sound “oo” and continue the sound while gradually lowering your arms to your sides. Do it three times.

5. Breathe in deeply while raising your arms in front to the level of your shoulders, palms facing downward, — then



Breathing Exercises, No 5. Note the relaxed position of the body, also that the arms are not above the level of the shoulders.

sound “ee” and continue the sound while gradually lowering your arms. Do it three times.

6. Breathe in deeply while raising your arms frontwards, palms facing downward, and continue upwards until they are in a straight line above your head, — then sound “oh” and continue the sound while gradually lowering your arms. Do it three times.

7. Place your hands lightly on your hips, thumbs pointing backward. Your fingers will be on your abdomen, you

can then feel the in-and-out movement of your abdomen (this will act as a guide for correct abdominal breathing), breathe in deeply while turning your body to the right (be sure to turn from the hips, your head and body turning together), — then sound “**aw**” while gradually returning to your former position. Do it three times.

8. Place your hands lightly on your hips. Breathe in deeply while turning your body to the left (make sure to turn from the hips as a whole, your head and body turning together), then sound “**air**” while gradually returning to your former position. Do it three times.

9. Place your hands lightly on your hips. Breathe in deeply, — then say, “**one**” slowly as you breathe out. Again breathe in deeply, — then say “**two**” slowly as you breathe out. Continue in this manner until you have counted to twenty, each number on a separate expiration.

10. Place your hands lightly on your hips. Breathe in deeply, — then say very slowly “**one, two**” as you breathe out. Again breathe in deeply, — then say slowly “**three, four**” as you breathe out. Continue in this manner until you have counted to thirty, two numbers on each separate expiration.

11. In the same manner as above count:

3 numbers on a breath to 30.

4 numbers on a breath to 40.

5 numbers on a breath to 50.

Say these numbers in an easy slow manner. Do not say them *with* your throat but *through* your throat.

(NOTE. — When doing any of the above exercises, it is very important to remember that no hitching or raising of the chest must occur. Constant daily practice of these breathing exercises, done correctly as pointed out, will develop within you a standard sense of security and the poise that so many need.)

CHAPTER II

ARTICULATION — ARTICULATOR CONTROL

The tongue, lips, jaw, teeth, and palate are the parts of the vocal tract used in articulation. Defective enunciation is caused by the misuse or lack of control of the articulative organs. These organs are just as capable of development and control as the other muscles of our body.

The purpose of the following exercises is to give full power and control to these parts. Flexibility of the muscles involved tends to give smoothness, proper adjustment, lightness, and dexterity, all of which adds greatly to the attainment of clear distinct speech.

EXERCISES FOR ARTICULATOR CONTROL

Tongue Exercises. — Train your tongue as you would any muscle in order to gain proper control.

To obtain the desired results from these exercises, it is necessary for you to see what you are doing; therefore, hold a small mirror before you when doing the following exercises:

1. Open and close your mouth with the tongue lying flat on the floor of the mouth. (Your tongue will gradually relax and lose all quivering movement.) Do it three times.

2. Open your mouth, raise the tongue, placing the tip on the rough surface or corrugations just where the upper teeth and gums meet. Do it three times.

3. Extend your tongue out of the mouth, touch the upper lip, then the lower lip. Do it three times.

4. Extend your tongue far out of the mouth, being careful not to touch the lips or teeth. Do it three times.

5. With the tip of your tongue, reach as far back on the roof of the mouth as you can. Do it three times.

6. With the tip of your tongue, reach as far back on the floor of your mouth as you can. Do it three times.

7. Try to fold your tongue, making a groove in the center by rolling the sides upward. Do it three times.

8. Move the tip of your tongue along the entire upper row of teeth, starting from the extreme left and go to the extreme right, touching each tooth in turn; then move the tip of your tongue along the entire lower row of teeth, starting from the extreme right, and go to the extreme left, touching each tooth in turn.

9. *Drill on the Tongue Consonants.* The tongue consonants, produced through movement of the tongue only, are as follows: **t, d, n, l, r, k, g.**

Hold a flat piece of wood, half an inch wide, between your back teeth so that your mouth stays open and your jaws are immovable. (A wooden tongue depressor that is used by physicians and nurses is best for this purpose.) Be sure not to interfere with the movement of the tongue by inserting the stick too far in the mouth.

Repeat the following exercises, using each tongue consonant with a long vowel. Say each line in one breath.

la — la — la — la — la
 le — le — le — le — le
 li — li — li — li — li
 lo — lo — lo — lo — lo
 loo — loo — loo — loo — loo

10. Repeat in turn the tongue consonants — **t, d, n, r, l, k, g,** using the same form as above.

(NOTE. As previously stated, all tongues are not alike in reference to size, shape, flexibility, etc. Therefore, some may find more difficulty in attaining the desired pliability, but persistency in practice wins out.)

Lip Exercises. — In order to develop muscular power and control of the lips for efficient use in speech, you must train your lips as you would any other muscle.

To obtain the desired results from these exercises, it is necessary to see what you are doing; therefore, hold a small mirror before you when doing the following exercises.

1. Protrude your lips, then quickly open your mouth. Do it three times.

2. Protrude your lips and make the vowel sound "oo." Do it three times.

3. Protrude your lips, and instead of saying "oo," suddenly blow air through them. (If done correctly a whistle will result.) Do it three times.

4. Protrude your lips and whistle for one or two minutes.

5. Place your lower lip in your mouth as far back on your tongue as you can reach. Do it three times.

6. Draw the corners of your mouth back as if about to smile and say "ee." Immediately follow that by protruding your lips and saying "oo."

Repeat rapidly: ee, oo — ee, oo — ee, oo — ee, oo — ee, oo
Do it three times.

7. Say the following vowels, being sure to note that you get definite change in lip position for each one. Repeat, first slowly and then rapidly:

oo — oh — aw — ah — ay — ee

Do it three times.

8. Drill on the lip consonants. The lip consonants are produced through action of the lips. They are as follows: p, b, m, f, v, w. Repeat the following exercises, using each lip consonant with a long vowel. Say each line in one breath.

ba — ba — ba — ba — ba
be — be — be — be — be
bi — bi — bi — bi — bi
bo — bo — bo — bo — bo
boo — boo — boo — foo — boo

9. Repeat in turn the lip consonants — p, b, m, f, v, w, using the same form as above.

Jaw Exercises. — A relaxed under jaw allows free action of the vocal cords and improves the resonance of the voice. As the lower jaw only is movable we must confine our exercises to it alone. Its use is important to our speech, and it must be trained to have considerable latitude of motion for correct enunciation. Cutting off words by closing the jaw with a snap is a very bad habit. The following exercises will eliminate such faulty action and establish proper jaw control.

Do the following exercises:

1. Fix your eye on some object in front of you, and without allowing your head to make the slightest movement, drop your lower jaw. Do it three times. (Remember it is impossible to move your upper jaw. Do not mistake movements of the head for movements of the upper jaw.)

2. Fix your eye the same as before, drop your jaw and follow that action by protruding it — that is, first movement down, second movement forward. Do it three times.

3. Repeat slowly the following vowels, noting changes in position of the lower jaw:

ah — ee — oh — aw

Do it three times.

Palate Exercise. — The hard palate with the upper teeth is a solid fixture and incapable of movement; consequently nothing can be done in the way of training.

The soft palate with the uvula is capable of movement and we must confine our training to it alone. Its use is very important to our speech, giving us the back palatal sounds **k** and **g**, and the nasal sounds **m**, **n**, and **ng**. It also affects the resonance of the voice.

The following exercises, besides being an aid for the development of the vowel sounds and improving resonance, enable one to sense the position of the soft palate during vocalization. The object of this is to gain control over one's voice and speech in order to avoid nasal intonation.

Repeat the following exercises. Use mirror in a strong light so that you can see your palatal arch.

1. Whisper “ah” three times, noticing that the arch is widened.

2. Think the sound “ah” and without vocalizing try to widen the arch. Do it three times.

3. Whisper “ah” three times, then follow that by singing “ah” three times.

4. Speak the vowel “ah” then nasalize it by placing **m** or **n** before it as follows:

ah mah — ah mah — ah mah — ah mah — ah mah
ah nah — ah nah — ah nah — ah nah — ah nah

5. Place your thumb and forefinger on the nostrils and feel the resonance or vibrations, while saying the following:

ma — ma — ma — ma — ma	am — am — am — am — am
me — me — me — me — me	em — em — em — em — em
mi — mi — mi — mi — mi	im — im — im — im — im
mo — mo — mo — mo — om	om — om — om — om — om
moo — moo — moo — moo	um — um — um — um — um

na — na — na — na — na	an — an — an — an — an
ne — ne — ne — ne — ne	en — en — en — en — en
ni — ni — ni — ni — ni	in — in — in — in — in
no — no — no — no — no	on — on — on — on — on
noo — noo — noo — noo	un — un — un — un — un

6. With your mouth open inhale and exhale through the mouth. You will then raise the velum. With mouth shut inhale and exhale through the nose. You will then lower the velum. Do it three times.

7. In order to lower and raise the velum alternately, do the following exercises:

Make a long continuous sound of the nasal **m** or **n** before the list of **d** and **b** words. The velum is first lowered and then raised.

mmm — boy	mmm — bat	nnn — day	nnn — done
mmm — bee	mmm — beet	nnn — deck	nnn — date
mmm — by	mmm — bet	nnn — dock	nnn — dot
mmm — boat	mmm — bus	nnn — did	nnn — dive
mmm — boot	mmm — but	nnn — dig	nnn — duck
mmm — bad	mmm — bull	nnn — dell	nnn — dove
mmm — bud	mmm — bush	nnn — dill	nnn — does
mmm — ball	mmm — back	nnn — dim	nnn — dose
mmm — bill	mmm — bone	nnn — dumb	nnn — dip
mmm — bell	mmm — bay	nnn — den	nnn — dark

Make a short sound of the consonant **b** or **d** before the list of **m** and **n** words. The velum is first raised and then lowered.

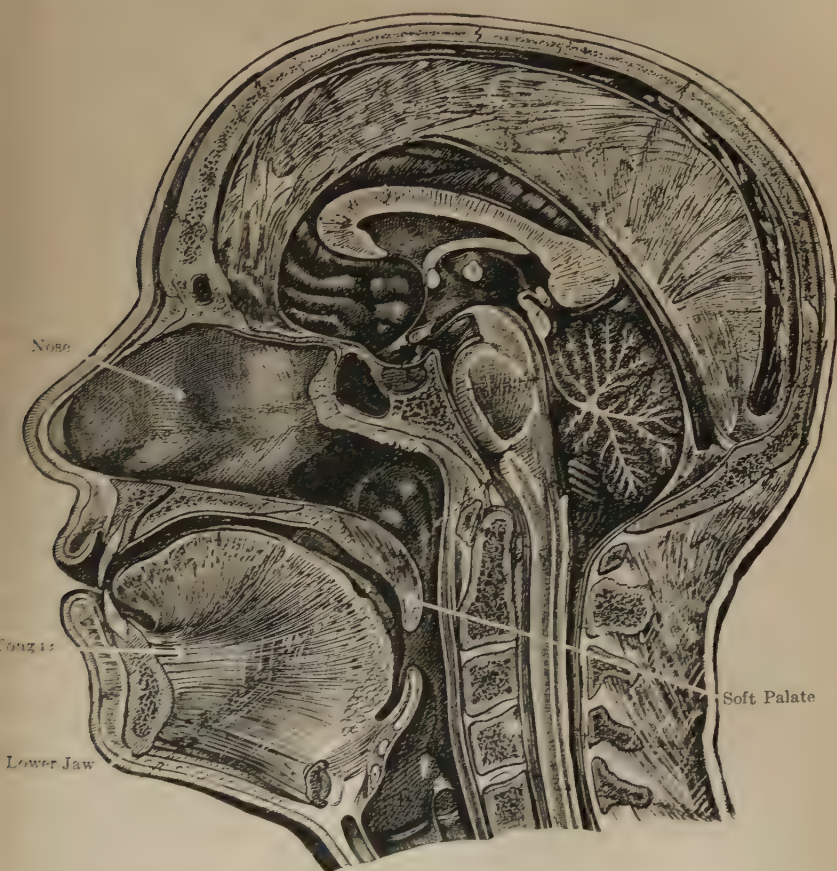
b — man	b — male	d — no	d — noon
b — me	b — mill	d — nod	d — nor
b — my	b — mat	d — nail	d — nine
b — moo	b — miss	d — name	d — near
b — may	b — met	d — none	d — nest
b — mad	b — mope	d — nap	d — not
b — mud	b — mile	d — nave	d — now
b — map	b — must	d — nip	d — note
b — make	b — mule	d — new	d — nail
b — mop	b — more	d — nice	d — nook

Articulation. — Articulation is the proper adjustment of the vocal organs in the production of speech sounds. It is the shaping of vowel and consonant sounds into words.

Our vocal organs must emit some sort of sound in order to make any or all of the letters of our language. That sound is produced by a column of air passing from the lungs and coming in contact with the various parts of the vocal organs.

When the mouth passage is open, tones are produced through the action of the larynx, and the sounds thus produced are classified as vowel sounds. In vowels the element of voice is the predominant one, and when the voice is modified by the different shapes that the mouth passage assumes, the result is the different vowel sounds. In other

words, a vowel which is a simple vocal sound, an open sound, is changed by the mouth taking on different shapes. The



SAGITTAL SECTION OF THE HEAD

The movable parts of the mouth (lips, lower jaw, tongue, soft palate) alter the form of the resonator, thereby causing changes in intonation, in vowels and consonants.

lips, tongue, teeth, palate, and throat enter into the shaping of the different vowel sounds.

On the other hand, when the sounds passing through the mouth passage are more or less obstructed through the

activity of the lips, tongue, or palate, the result is the different consonant sounds.

The sounds given in this chapter are only those absolutely essential. The finer shadings and more extensive work on the subject can be found in the numerous books devoted solely to phonetics.

It is very necessary to learn the primary sounds as accurately as possible, so that one readily knows how to recognize them and how to produce them. This is usually acquired either by imitation or through a study of the mechanical adjustment of the speech organs for each sound.

The practical way is to use both methods because learning through hearing alone is often inaccurate, for the learner may have defective hearing or the sounds he hears may have been produced incorrectly. Again, learning by position or mechanical means alone may result in difficulties on account of physical peculiarities. The best results can be obtained if you make sure that you hear accurately and that your speech organs are adjusted correctly.

The ways different people speak may be very similar, still if it were possible to make an exact analysis of the position of the vocal organs in the production of the various sounds one would of a necessity find many variations. People do not look alike and the different parts of the vocal tract follow the same rule. One man's tongue, lips, jaw, palate, etc., will show definite differences in comparison with another's. These physical differences necessarily make differences in the same sound formations.

Allowance must be made for personal peculiarities. Absolute exactness in the formation of sounds for all people alike is simply out of the question. The formations following are those usually demonstrated by the majority.

Formation of the Consonants

The formation of consonants consists of two actions, that of contact and separation. The contact of lips and tongue with other parts of the mouth; and on separation the resulting sound which is influenced by breath, voice, or nasal resonance.

If the column of air *causes* the vibration of the vocal cords of the larynx, the sounds produced are known as voice or vocal sounds.

If the column of air *does not cause* a vibration of the vocal cords of the larynx, the sounds produced are known as breath or non-vocal sounds.

Sometimes the nasal passage is open when the sounds are made, and the sounds thus produced are called nasals. There are three nasal sounds: *m*, *n*, and *ng*.

In the formation of the following consonants you must give attention to the position of the tongue, that is, whether it touches the roof, the palate, the upper or lower teeth, or the gums.

You must give attention to the air current, whether it causes vibration of the vocal cords, making a voiced sound; whether it does not cause vibration, making a breath sound; or whether the nasal passage is open when the sounds are made, resulting in a nasal sound.

You must also give attention to the position of the lips, whether they are closed, open, rounded, retracted, slightly drawn back, protruded, or pouted.

We will now take up each consonant sound and follow instructions as to its formation and practice. In making these sounds one must not make the mistake of thinking, that he is about to produce the name of the letter which is only the symbol for the sound and cannot be produced. For example, we say "aich," naming the letter, but on making the sound of *h*, we simply blow out our breath. Remember that the name of the letter and the sound of it are two different things; therefore, when sounding the letter do not try to name it, but simply sound it.

The consonants have been grouped according to similarity of position, that is, according to the same placements of tongue, teeth, lips, etc.

For example, *p*, *b*, *m* are grouped together because in the formation of these consonants, the position is the same for each. The difference lies in the fact that *p* is a breath sound, *b* is a voice sound, *m* is a nasal sound. Aside from the difference of voice and breath, there is also a time difference in their production, which has been disregarded for practical purposes — in order to make it very simple for the novice when studying these sounds.



H

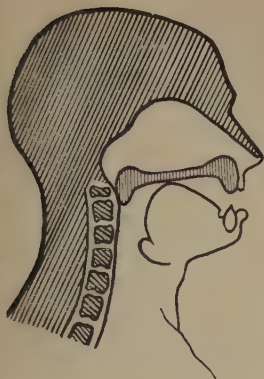


H as in the words: ho — hat — he — him.

In the formation of this consonant breath only is used. Open your mouth, not too wide, allowing your tongue to lie on the floor or bottom of your mouth; then, while holding that position, blow out your breath. Do it and you will produce the sound of *h*.

Practice this sound by carefully repeating the following words:

he	high	hall	hull
hat	haste	have	ham
hand	hell	harm	hair
his	home	heat	hum
him	hill	head	hunt



Y



Y as in the words: yes — you — year.

In the formation of this consonant voice is used.

Put the front edge of your tongue against the edge of the lower teeth, and while holding that position, press the top of the tongue (middle part) up against the roof of your mouth, — then suddenly drop your tongue, using your voice at the same time. Do it and you will produce the sound of *y*.

Practice this sound by carefully repeating the following words:

yes	yet	youth	yank
yard	yell	yeast	yield
yawl	your	yacht	yelp
you	young	yoke	yearn
year	yap	yawn	yankee
yah	yaw	yarn	yahoo
yak	yerk	yeck	yarrow
yam	yodel	yesty	yellow
yap	yolk	yours	yeoman
ye	yore	youngster	yesterday
yea	york	yarrow	yonder
yen	your	yearly	yorker
yew	yowl	yager	yonder
yoke	yucca	yielding	youthful
yon	yule	yearling	younger



P-B



In the formation of P—B—M, the position is the same for each. The difference lies in the fact that *p* is a breath sound, *b* is a voiced sound, *m* is a nasal sound.

P as in the words: papa — pepper — lap.

Close your lips tightly, then separate them suddenly by means of a sharp puff of air, causing an explosive sound. Do it and you will produce the sound of *p*.

Practice this sound by carefully repeating the following words:

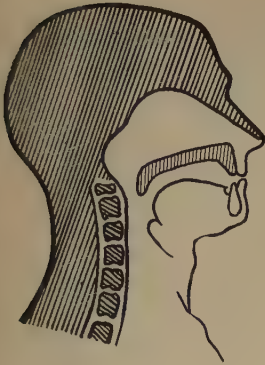
pad	supper	cap	pupil
pull	happy	trip	wrapper
pie	apple	lamp	pope
pail	slipper	help	papa
piece	pepper	sleep	paper

B as in the words: bat — rubber — rob.

Close your lips gently, then separate them slowly while using your voice. Do it and you will produce the sound of *b*.

Practice this sound by carefully repeating the following words:

bat	rabbit	tub	barber
bite	bubble	cab	cabbage
bear	pebble	rub	rebound
big	robber	sob	absent
bill	ribbon	rib	rubber



M



M as in the words: man — summer — sum.

Close your lips, and while keeping them closed send your voice through your nose. Do it and you will produce the sound of *m*.

Practice this sound by carefully repeating the following words:

make	hammer	gum	member
mill	drummer	sum	rummage
milk	grammar	beam	mamma
mice	swimmer	dream	remorse
meat	summer	jam	mumble
male	dimmer	bum	lumber
mad	comma	dim	mummy
mock	dummy	ham	woman
melt	simmer	him	sample
mole	trample	hum	fumble
mull	grumble	jem	nimble
mass	jimmy	loam	among
mess	jumble	pump	tremble
miss	amble	ram	empty
moss	brim	rim	hominy
must	memory	rum	remove
mire	damage	Sam	rumor
mile	trim	some	remedy



F-V



In the formation of F and V, the position is the same for each. The difference lies in the fact that *f* is a breath sound and *v* is a voiced sound.

F as in the words: fate — differ — stiff.

Put your lower lip against the edge of your upper front teeth, then while holding that position send out your breath softly over your lip. Do it and you will produce the sound of *f*.

Practice this sound by carefully repeating the following words:

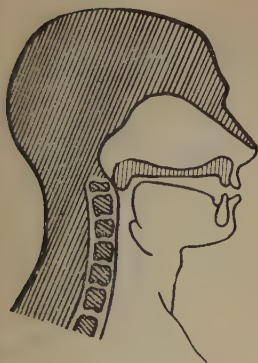
find	coffee	leaf	fail
full	offer	cuff	fifty
fear	effort	roof	fine
fun	differ	wolf	fife
first	scoffer	deaf	stuff

V as in the words: very — fever — crave.

Put your lower lip against the edge of your upper front teeth, then hold that position while using your voice. Do it and you will produce the sound of *v*.

Practice this sound by carefully repeating the following words:

vine	seven	move	velvet
vest	river	stove	every
voice	over	leave	divide
visit	saving	brave	vision
very	Rover	love	vice



WH-W



In the formation of *Wh* and *W* the position is the same for each. The difference lies in the fact that *wh* is a breath sound and *w* is a voiced sound.

WH as in the words: where — what — why.

The sound of these two letters is made in their reverse order — *hw* instead of *wh*.

Purse or round your lips into a small opening as if to whistle (your tongue is raised at the back), — then forcibly blow out your breath while separating your lips. Do it and you will produce the sound of *wh*.

Practice this sound by carefully repeating the following words:

whale	why	while	whistle
white	when	where	whimper

W as in the words: we — away — wait.

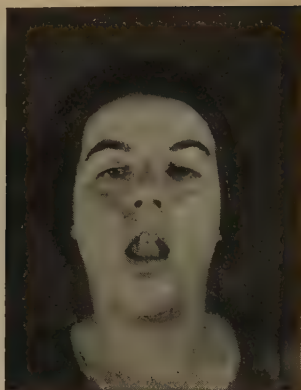
Purse or round your lips into a small opening as if about to whistle (your tongue is raised at the back), — then use your voice while forcibly separating your lips. Do it and you will produce the sound of *w*.

Practice this sound by carefully repeating the following words:

way	awake	wafer	wish
web	bewitch	wallet	will
wet	award	walnut	weak



T-D



In the formation of T—D—N the position is the same for each. The difference lies in the fact that *t* is a breath sound, *d* is a voiced sound, and *n* is a nasal sound.

T as in the words: ten — butter — get.

Place the tip of your tongue tightly against the gum behind the upper front teeth, — then drop your tongue suddenly by means of a sharp puff of air, causing an explosive sound. Do it and you will produce the sound of *t*.

Practice this sound by carefully repeating the following words:

take	mutter	fat	tailor
tell	better	get	attest
toe	water	hit	attack
tip	letter	coat	tattoo

D as in the words: date — ladder — add.

Place the tip of your tongue against the gum behind the upper front teeth, — then drop your tongue suddenly, using your voice at the same time. Do it and you will produce the sound of *d*.

Practice this sound by carefully repeating the following words:

day	adding	pad	bedding
dime	sudden	lead	deduct
doll	ladder	load	deduce



N



N as in the words: none — dinner — son.

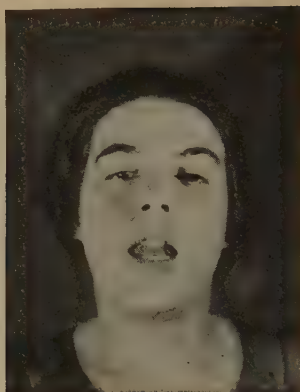
Place the tip of your tongue against the gum behind the upper front teeth and send your voice out through your nose. Do it and you will produce the sound of *n*.

Practice this sound by carefully repeating the following words:

name	banner	sun	anoint
not	sinner	can	Anna
neat	bunny	coin	sunny
nine	dinner	born	inner
next	manner	pin	annoy
no	bonny	fine	canine
nod	gunner	fins	finery
nag	Hannah	spin	honor
net	canny	under	hundred
nut	cunning	won	London
nave	henna	Ben	ponder
neck	linnet	sin	hand
nap	Minnie	kin	announce
nip	penny	fan	annual
noon	runner	fun	animal
never	tenor	gin	anon
near	winner	gun	anneal
need	ant	hen	antic



L



In the formation of *L* and *R* the position is almost the same for each. The difference lies in the fact that for *l* the tip of the tongue touches the palate while for *r* the tongue is free.

L as in the words: lame — yellow — bell.

Place the tip of your tongue against the gum behind the upper front teeth, a little further back than for *t* and hold it there while using your voice. Do it and you will produce the sound of *l*.

Practice this sound by carefully repeating the following words:

lady	collar	peal	yellow
let	fellow	boil	millar
look	hollow	fool	lolling
lip	swallow	jail	billow
lion	pillow	seal	cruller
lap	lily	ball	jolly
lake	bellows	bell	sallow
light	Billy	pearl	bully
loose	dollar	kill	silly
land	gallows	bill	tallow
live	duller	doll	gallon
large	hollow	mill	shallow
love	jelly	nail	Ellen



R



R as in the words: run — arrow — race.

Direct the tip of your tongue towards the gum behind the upper front teeth as you did for *l*, but do not touch your palate, — hold it in that position while using your voice. Do it and you will produce the sound of *r*.

Practice this sound by carefully repeating the following words:

race	sorrow	very	error
rod	mirror	rare	road
rise	marry	roller	read
robe	hurry	ruffle	river
ride	sparrow	royal	rail
red	sorry	arrive	dairy
rid	morrow	arrest	array
rude	berry	arrear	erase
raft	borrow	arrange	erupt
rag	carry	aroma	real
rug	curry	erratic	room
rail	Harry	errand	root
roll	Jerry	erect	roof
rim	merry	erode	romance
ran	rarity	oriorle	Roman
rat	surrey	Orient	rooster
rut	tarry	original	romp



K-G



In the formation of K—G—Ng the position is the same for each. The difference lies in the fact that *k* is a breath sound, *g* is a voiced sound, *ng* is a nasal sound.

K as in the words: kite — maker — took.

Press the back of your tongue up against the palate, — then release or drop it suddenly by means of a puff of air causing an explosive sound. Do it and you will produce the sound of *k*.

Practice this sound by carefully repeating the following words:

key	baker	talk	ask
kind	market	look	keg
kite	pocket	oak	kill
kick	milky	cook	kept

G as in the words: go — bigger — tag.

Press the back of your tongue up against the palate, — then release or drop it suddenly, using your voice at the same time. Do it and you will produce the sound of *g*.

Practice this sound by carefully repeating the following words:

good	bigger	big	giggle
gas	swagger	dog	gagging
get	digger	rag	goggles
gold	laggard	fig	wagging



Ng



NG as in the words: long — fling — strong.

Press the back of your tongue up against the palate and send your voice through your nose. Do it and you will produce the sound of *ng*.

Practice this sound by carefully repeating the following words:

sang	tongue	clang	gang
ring	strength	wing	strong
string	length	fling	long
spring	wrong	sling	song
thing	sing	bring	belong
bang	bung	seeing	bangle
dong	jungle	morning	finger
fangs	tong	laughing	fungus
gong	Wang	crying	Hong Kong
king	flung	talking	jangle
hung	sting	walking	jingle
hang	clung	hearing	linger
lung	slung	eating	among
pang	cling	drinking	mingle
rang	swung	writing	tingle
rung	singer	reading	tangle
sung	longer	sitting	single
tang	strung	looking	Ping Pong



S-Z



In the formation of S and Z the position is the same for each. The difference lies in the fact that *s* is a breath sound and *z* is a voiced sound.

S as in the words: son — lesson — miss.

Make your front teeth almost meet, that is, loosely close them — hold the tip of your tongue up just behind the upper front teeth without touching the palate — then send out a steady stream of air out over the tip of the tongue, making a soft hissing noise. Do it and you will produce the sound of *s*.

Practice this sound by carefully repeating the following words:

see	lesson	kiss	missive
soup	assist	pass	dresser

Z as in the words: zone — dazzle — maze.

Make your front teeth almost meet, that is, loosely close them — hold the tip of your tongue up just behind the upper front teeth without touching the palate — then use your voice, making a buzzing noise. Do it and you will produce the sound of *z*.

Practice this sound by carefully repeating the following words:

zone	dazzle	prize	drizzle
zinc	lizard	gaze	nozzle



Sh-Zh



In the formation of *Sh* and *Zh* the position is the same for each. The difference lies in the fact that *sh* is a breath sound and *zh* is a voiced sound.

SH as in the words: shut — bashful — cash.

Make your front teeth almost meet, that is, loosely close them and draw back your tongue so that there is free space between the front of your tongue and your teeth, then send out a steady stream of air. Do it and you will produce the sound of *sh*.

Practice this sound by carefully repeating the following words:

shop	bushel	flush	ship
shave	bishop	brush	wish
shore	cashier	wash	fresh

ZH as in the words: azure — treasure — ambrosia.

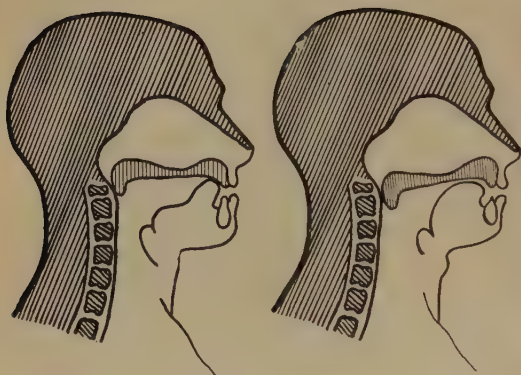
(The *s* or *z* in these words is sounded as *zh*.)

Make your front teeth almost meet, that is, loosely close them and draw back your tongue so that there is free space between the front of your tongue and your teeth, — then use your voice. Do it and you will produce the sound of *zh*.

Practice this sound by carefully repeating the following words:

leisure	azure	vision	decision
explosion	seizure	treasure	pleasure

Ch



In the formation of *Ch* and *J* the position is the same for each. The difference lies in the fact that *ch* is a breath sound and *j* is a voiced sound.

CH as in the words: chair — marching — latch.

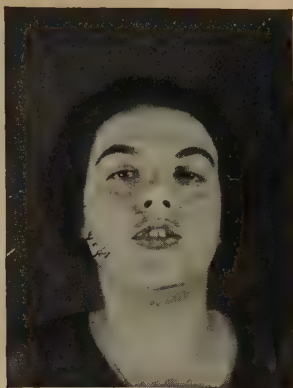
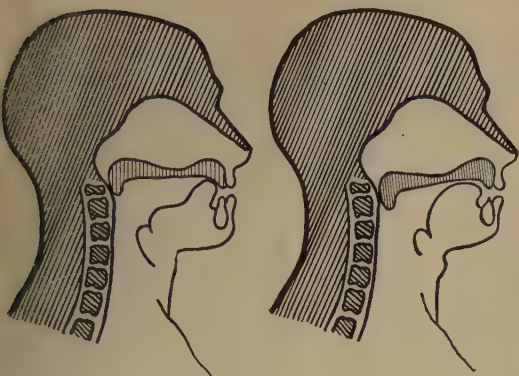
This sound is made up approximately of *t* and *sh*.

Place the tip of your tongue against the upper gum behind your front teeth, as for *t*, then quickly run into *sh* by making your front teeth almost meet, that is, loosely close them, draw back your tongue while sending out your breath. Do it and you will produce the sound of *ch*.

Practice this sound by carefully repeating the following words:

chair	merchant	starch	cheer
church	pitcher	match	children
chin	orchard	which	chestnut
charge	wretched	touch	chatter
check	preacher	crutch	charming
cheek	teacher	latch	witch
chain	richer	scratch	Dutch
chap	butcher	batch	etching
chide	catcher	stitch	hatchet

J



J as in the words: jam — enjoy — join.

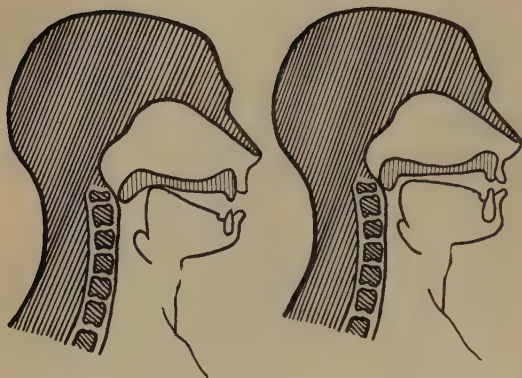
This sound is made up approximately of *d* and *zh*.

Place the tip of your tongue against the upper gum behind your front teeth as for *d*, then quickly run into *zh* by making your front teeth almost meet, that is, loosely close them and draw back your tongue while using your voice. Do it and you will produce the sound of *j*.

Practice this sound by carefully repeating the following words:

joy	major	jolly	Japan
June	enjoy	joke	job
jaw	unjust	jury	jot
jump	rejoice	juice	jiffy
jam	reject	jelly	jail
Jack	inject	jovial	just
Jill	rejoin	jowl	junket
jade	enjoin	juggle	julep
judge	injury	juicy	jurist
Jim	Jewish	junker	Jute
July	January	jungle	justify
jet	injure	junction	juvenile
jazz	rejoicing	justice	jewel
junk	injunction	jumble	jockey
jug	injustice		jingle

Q or Qu



Q is rarely represented alone, it being combined with *u*.
QU as in the words: **queen** — **quite** — **quality**.

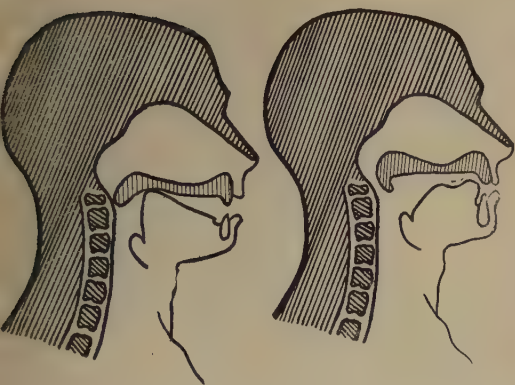
In the formation of this consonant both breath and voice are used, because *q* is mostly always followed by *u*. This combination is the same as *kw* and sounded as such.

Press the back of your tongue up against the palate as for *k* and quickly run into the sound of *w* by rounding your lips while using your voice. Do it and you will produce the sound of *qu* or *kw*.

Practice this sound by carefully repeating the following words:

quart	quilt	quarter	question
quite	quiet	quality	quotation
quick	quire	Quaker	quarrel
quell	quote	quaint	quorum
queen	quiver	quail	quack
quartz	quaff	quandary	quackery
quash	quaggy	quantum	quadrant
quaver	qualify	quarantine	quadrangle
queer	qualm	quartan	quadrille
query	quantity	quarterly	quadroon
quest	quarry	quartern	quadruped
quibble	quartet	queachy	quagmire
quince	quarto	queenly	qualified

X



X as in the words: tax — wax — extra.

In the formation of this consonant breath is used.

This sound is made up approximately of *k* and *s*.

Make your front teeth almost meet, that is, loosely close them and press the back of the tongue up against the palate, then quickly run into the *s* sound by sending a stream of air over the tip of your tongue. Do it and you will produce the sound of *x* or *ks*.

Practice this sound by carefully repeating the following words:

x-ray	vexed	six	mix
excite	sexton	coax	flaxen
expect	oxen	wax	fix
extra	text	flax	lax
sex	fix	tax	sixty
vex	box	sixteen	excuse
ox	fox	flaxen	execute
ax	pox	fixed	exodus
wax	exit	taxed	exercise
lux	exile	mixed	exotic
sax	expand	dixey	expanse
tex	expire	exchange	express
vex	expert	exclaim	extend
nix	axle	exclude	extent



th-th



In the formation of *th* — *th* the position is the same for each. The difference lies in the fact that *th* is a breath sound, *th* (*dh*) is a voiced sound.

Th as in the words: **think** — **author** — **teeth**.

Place the tip of your tongue slightly against the edge of your upper teeth, then send out your breath. Do it and you will produce the sound of *th*.

Practice this sound by carefully repeating the following words:

thank	breath	tooth	teeth
think	ether	sixth	therapy
thread	athlete	faith	thirteen
thimble	method	width	Thursday
third	author	earth	thousand

TH (*dh*) as in the words: **there** — **weather** — **breathe**.

Place the tip of your tongue slightly against the edge of your upper teeth, then use your voice. Do it and you will produce the sound of *th* (*dh*).

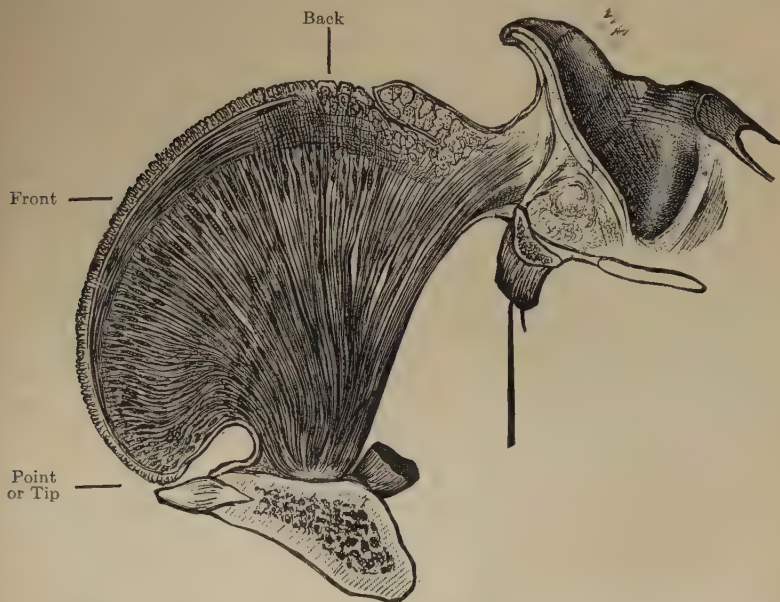
Practice this sound by carefully repeating the following words:

than	either	bathe	feather
that	mother	clothe	leather
they	father	smooth	rather
those	another	breathe	bother
these	neither	soothe	gather

FORMATION OF THE VOWELS

The formation of vowels consists of the sound or tone produced by the vibrations of the vocal cords, modified and made different by positions of the mouth, tongue, and lips, etc.

A vowel is always a voice sound. The mouth positions of the vowels are the result of two factors: the height of the



In vowel production the tongue takes three positions in the mouth. The high position, when the body of it is raised so that it is felt along the roof of the mouth and against the upper teeth. The mid position when it extends along the middle of the mouth and the point rests against the roots of the lower teeth. The low position when it rests on the floor of the mouth and the point touches the lower gums.

tongue, its nearness to the palate; and the degree of its retroaction. The most obvious difference between vowels is that which depends on the shape of the lips in their articulation, and as a general rule the narrowness of the lip-passage corresponds to the narrowness of the mouth and throat

passage, or the width of the lip-passage corresponds to the width of the mouth and throat passage.

In the formation of the following vowels you must give attention to the position of the tongue, that is, whether the tongue is high, mid, or low in the mouth; also the part of the tongue which is raised, whether it is the front, the middle, the point, or the back; also whether the tongue is held tense or relaxed, that is, the degree of its muscular tension.

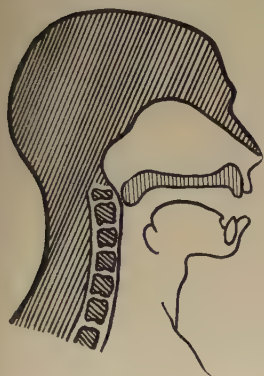
You must give attention to the position of the lips, whether they are wide, slightly open, drawn back, or whether they are rounded, protruded, or pouted. There are simple vowels composed of one sound. There are also vowels composed of two sounds. These vowels that are composed of two sounds start with the vocal organs in one position and glide into the other position before the sound closes. Such vowels are classified as diphthongs. For example, *u* as in the word *mute* is a diphthong, being composed of two sounds, *e* as in the word *me*, and *oo* as in the word *food*.

We will now take up the vowel sounds and follow instructions as to their formation and practice.

A

The letter *a* represents many different vowel sounds. We will only consider those most frequently used.

In making the following sounds of *a* be sure that you are free from any muscular tension. Try to cultivate a muscular sense so that you can definitely feel a general relaxation of the musculature in and about your throat. Do not say them *with* your throat but *through* your throat.



A
as in the word
arm



1. A as in the words: arm — calm — father.

Allow your tongue to lie relaxed on the floor of the mouth, the tip touching the lower gum so that the back of your tongue is directed backwards,—hold it there while using your voice. Do it and you will produce the sound of *a* as in “arm.”

Practice this sound by carefully repeating the following words:

arm	cart	lard	tart
farm	dark	lark	car
calm	large	park	yard
card	hard	pardon	chart
mark	palm	parlor	qualm



A
as in the word
fate



2. A as in the words: fate — came — cake.

Raise your tongue midway in your mouth so that the front of it is directed frontwards, — rigidly hold it there while using your voice. Do it and you will produce the sound of *a* as in “fate.”

Practice this sound by carefully repeating the following words:

face	fame	game	ate
late	lace	plate	cake
race	rage	may	way
wage	sake	safe	clay
slate	stay	make	take
fade	made	shade	blade
baby	base	case	mace
pace	jade	tape	brace
play	wade	gate	spade
grape	fate	pay	shape
dame	name	tame	slay
mane	same	hate	shame
crane	bate	lake	waste
frame	mate	taste	wake

This sound is usually a simple vowel, but when final and stressed, it tends to become more or less of a diphthong. It is then composed of two sounds, that of *a* (fate) and *i* (it).



A
as in the word
fat



3. A as in the words: fat — add — man.

Place your tongue against the lower gum so that the tip rests relaxed and draw the sides of your mouth slightly back, — hold that position while using your voice. Do it and you will produce the sound of *a* as in “fat.”

Practice this sound by carefully repeating the following words:

hat	tap	match	back
bad	add	lad	tramp
cat	scatter	lamp	apple
cap	mat	slap	tack
pad	sad	track	fad
dad	had	shad	mad
bag	fag	lag	rag
bat	fat	glad	lack
sand	dash	wag	stag
band	rash	back	pack
mat	pat	damp	slat
vamp	sash	brag	stack
slat	rat	camp	flat
catch	mash	sack	spats
latch	sat	samp	happy
chap	cash	rack	patter
tan	batch	cramp	scamp



A
as in the word
air



4. A as in the words: air — fair — dare.

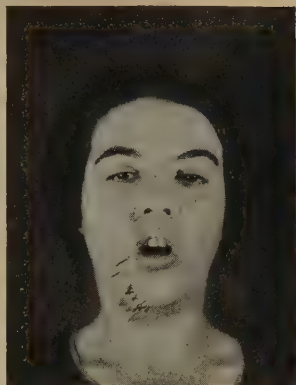
Raise your tongue midway in your mouth so that the front of the tongue is directed frontwards and hold it relaxed in that position while using your voice. Do it and you will produce the sound of *a* as in "air."

Practice this sound by carefully repeating the following words:

air	bare	spare	fairy
fair	snare	lair	dairy
pair	pare	scare	hair
hair	wares	fare	stairs
chair	flare	rare	care
hare	dare	fairly	share
pairs	mare	flared	blare
stair	pare	fairies	flare
tare	ware	gairish	snare
wary	cairn	glaring	spare
yare	daring	impair	airy
airing	affair	paring	bairn
square	fairness	rare-bit	careful
airman	careless	rarefy	prepare
garish	rarity	rarely	repair
declare	scarcely	rareness	airily
upstairs	flares	chairs	dairying



A
as in the word
all



5. A as in the words: all — ball — talk.

Place your tongue beneath the lower gum so that the tip digs into the floor of the mouth (the back of the tongue will then be raised backwards in the form of an arch towards the roof of the mouth, almost touching the soft palate), then round your lips and while holding the tongue tense in that position use your voice. Do it and you will produce the sound of *a* as in "all."

Practice this sound by carefully repeating the following words:

call	small	salt	walk
fall	gall	waltz	wall
ball	pall	talk	mall
tall	walnut	stall	squall
hall	also	malt	allspice
falter	all	alder	alter
galling	balk	already	always
halt	bald	altar	called
malt	calk	alterative	almost
halter	calling	altercate	Albany
palfrey	false	altercation	alderman
palsy	falsetto	although	all-told
Maltese	falsify	altogether	almighty
talkative	falchion	caldron	almanac



A
as in the word
ask



6. A as in the words: ask — fast — dance.

(This vowel is a sound between that of a (arm) and a (fat).)

Allow your tongue to lie relaxed on the floor of your mouth so that the back of the tongue is directed slightly frontwards, then draw the sides of your mouth slightly back and while holding that position use your voice. Do it and you will produce the sound of *a* as in "ask."

Practice this sound by carefully repeating the following words:

fast	bask	staff	past
castle	answer	chance	branch
dance	mast	cast	grassy
after	vast	gasp	prance
ask	last	class	mask
asp	after	asked	pasture
glass	basket	master	shaft
waft	raft	staff	quaff
task	fancy	glance	trance
caste	grass	wafted	Blanche
bass	caster	masked	rafters
lass	masseur	casket	passed
mass	masted	basque	basketry
pass	passable	fasting	gasping

E

The letter *e* represents many different vowel sounds. We will only consider those most frequently used.

In making the following sounds of *e* be sure that you are free of any muscular tension. Try to cultivate a muscular sense so that you can definitely feel a general relaxation of the musculature in and about your throat. Do not say them *with* your throat but *through* your throat.



E
as in the word
me



1. E as in the words: me — meet — seed.

Raise your tongue high so that the front of it is pressed up close to the palate and draw the sides of your mouth back making the lips wide — rigidly hold your tongue in that position while using your voice. Do it and you will produce the sound of *e* as in “me.”

Practice this sound by carefully repeating the following words:

be	seed	sheet	theme
me	tree	wheel	scene
see	these	freeze	steed
we	street	cheek	beet
free	steel	breeze	ego



E
as in the word
met

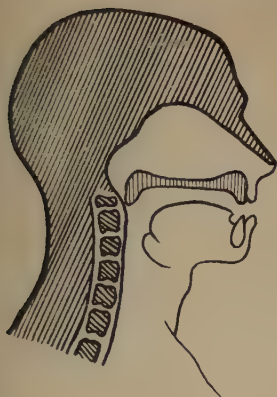


2. E as in the words: met — pen — set.

Raise your tongue slightly in your mouth so that the front of it is directed frontwards and hold it partly relaxed in that position while using your voice. Do it and you will produce the sound of *e* as in "met."

Practice this sound by carefully repeating the following words:

get	let	neck	pen
bed	set	bell	wed
yes	cell	met	wet
left	best	lend	dent
egg	bet	step	pet
debt	net	yet	fret
jet	fed	shed	led
red	dell	fell	well
tell	men	lend	send
wed	beck	bled	sled
bet	leg	spell	shell
ten	melt	petty	blend
hem	lest	swell	smell
den	mess	tent	bend
pen	rest	dwel	better
beg	dress	help	slept
elm	wend	best	penny



E
as in the word
her



3. E as in the words: her — fern — mercy.

Raise your tongue slightly above the medium position (almost high), lifting the point up and slightly inverting it so that it is directed towards the roof of your mouth and rigidly hold it there while using your voice. Do it and you will produce the sound of *e* as in “her.”

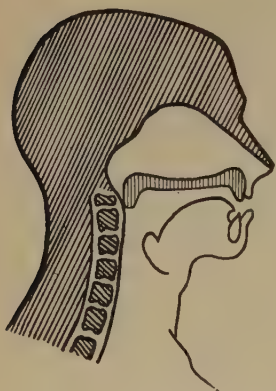
Practice this sound by carefully repeating the following words:

her	serve	ferment	term
perch	perfect	perfume	pert
merge	mercy	service	clerk
fern	person	percent	serge
herd	sermon	merchant	infer
verb	verbal	verdant	verbose
berth	bertha	certain	Berber
germ	certes	derma	cervical
jerk	nerve	verses	dermal
erg	ermine	jersey	thermos
ern	ergöt	Ernest	sterling
ergo	jerkin	alert	certify
kern	kernel	hermit	certificate
kersey	kerchief	fernery	certainty
merle	mermaid	ferment	Bermuda
perfidy	nervous	German	verbally

I

The letter *i* represents many different vowel sounds. We will consider those most frequently used.

In making the following sounds of *i* be sure that you are free of any muscular tension. Try to cultivate a muscular sense so that you can definitely feel a general relaxation of the musculature in and about your throat. Do not say them *with* your throat but *through* your throat.



I
as in the word
it

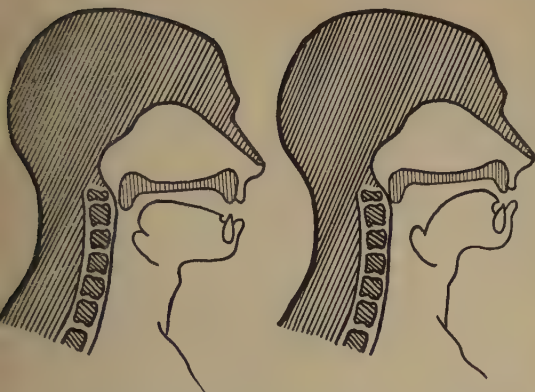


1. I as in the words: it — tin — miss.

Raise your tongue high, directing the front of it towards the front of your mouth — hold it relaxed in that position while using your voice. Do it and you will produce the sound of *i* as in "it."

Practice this sound by carefully repeating the following words:

milk	trim	mill	slip
lip	win	rib	big
pill	wick	kit	bit
this	kill	dip	rip
thin	crib	bill	fit

I as in the word *fine*2. I as in the words: *fine* — *time* — *ripe*.

This sound is a diphthong, being composed of the two sounds, — *a* (ask) and *i* (it).

Follow directions previously given for making those sounds separately — then fuse them together quickly. Do it and you will produce the sound of *i* as in “fine.”

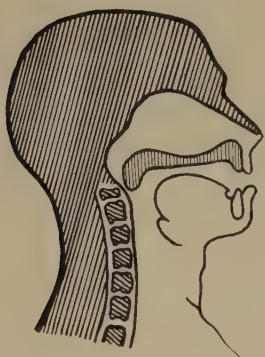
Practice this sound by carefully repeating the following words:

kind	night	bile	sight
kite	write	smile	mite
like	strike	slide	idle
pine	fight	pride	spite
while	white	bite	light
find	bind	shine	crime
bite	line	idea	spine
fine	pile	wipe	fight
file	dial	spite	stile
mine	rice	slice	tripe
mile	dine	spice	brine
wine	high	price	might
pipe	mice	lime	snipe
ice	dime	swine	slight
nine	dice	slime	trial

O

The letter *o* represents many different vowel sounds. We will only consider those most frequently used.

In making the following sounds of *o* be sure that you are free of any muscular tension. Try to cultivate a muscular sense so that you can definitely feel a general relaxation of the musculature in and about your throat. Do not say them *with* your throat but *through* your throat.



O
as in the word
no

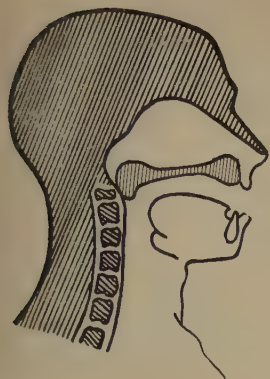


1. O as in the words: no — old — note.

Raise your tongue midway in your mouth so that the back of it is raised towards the roof, but allowing the point to touch the lower gums, — hold it slightly tense and the lips rounded while using your voice. Do it and you will produce the sound of *o* as in "no."

Practice this sound by carefully repeating the following words:

cold	tone	lone	stone
rope	hold	frozen	told
fold	bone	joke	shone
robe	post	old	bold
go	home	gold	blow



O
as in the word
not



2. O as in the words: not — odd — hop.

Raise your tongue midway in your mouth, so that the back is raised towards the roof, but allowing the point to touch the lower gum, — hold it relaxed and the lips slightly rounded while using your voice. Do it and you will produce the sound of *o* as in “not.”

Practice this sound by carefully repeating the following words:

not	clock	stop	crock
rod	doll	rock	socks
crop	lock	spot	cod
body	chop	collar	cot
mob	shot	clot	mock
dot	pond	job	flock
nod	slot	plod	lodge
hot	shop	mop	soggy
odd	socks	clod	jockey
lot	romp	spot	gossip
hop	holly	sod	clock
rot	box	John	object
top	oxen	bronze	robber
blot	drop	smock	copper
trot	pot	stock	opera
frog	log	poppy	dollar



oo
as in the word
food



3. OO as in the words: food — cool — soon.

Raise your tongue high in your mouth, so that the back of it is raised toward the back of the mouth, — hold it rigid and the lips rounded while using your voice. Do it and you will produce the sound of oo as in “food.”

Practice this sound by carefully repeating the following words:

boost	loop	loose	sloop
goose	groom	room	stool
fool	soon	roost	school
spool	cool	doom	broom
noon	pool	tool	mood
ooze	oolong	tooth	noose
boon	coop	loom	spoon
boot	groom	shoot	moose
moon	brood	scoop	smooth
food	droop	doomed	raccoon
loop	roof	loosen	cocoon
loon	booze	roost	drooped
soon	frozen	proof	shampoo
toot	woo	gloom	cartoon
zoo	boom	spoo	balloon
coon	gloomy	stoop	pontoon
hoot	looms	doomed	bloom



oo
as in the word
book



4. OO as in the words: book — cook — took.

Raise your tongue high in your mouth, so that the back of it is raised toward the back of the mouth, — hold it relaxed and the lips rounded while using your voice. Do it and you will produce the sound of *oo* as in “book.”

Practice this sound by carefully repeating the following words:

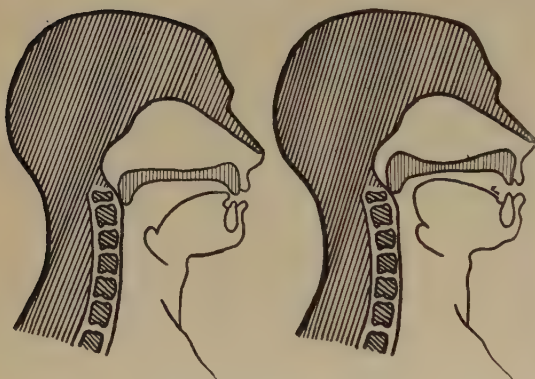
book	cook	look	foot
good	hood	nook	rook
wood	wool	hook	took
cooky	brook	hoop	shook
goodly	stood	woody	cooked
soot	woolly	lookout	hooked
goody	cookery	rookery	crooked
hoot	cooky	sootiness	forsook
goods	footing	woodbine	mistook
sooty	cooking	woodcock	wooden
hooked	footman	woolen	nooks
goodness	goodliness	cooking	bookish
crook	hoodwink	goodly	booklet

U

The letter *u* represents many different vowel sounds. We will only consider those most frequently used.

In making the following sounds of *u* be sure that you are free of any muscular tension. Try to cultivate a muscular sense, so that you can definitely feel a general relaxation in and about your throat. Do not say them *with* your throat but *through* your throat.

U as in the word Mute



1. U as in the words: mute — duty — due.

This sound is a diphthong, being composed of two sounds — *e* (me) and *oo* (food). Follow directions for making the sounds separately — then fuse them together quickly. Do it and you will produce the sound of *u* as in “mute.”

Practice this sound by carefully repeating the following words:

mute	music	fuse	fume
blue	hue	tube	duel
duty	usage	humor	dude
duke	mule	humid	amuse
flute	useful	use	cute



U

as in the word

cup



2. U as in the words: cup — hut — sun.

Raise your tongue midway in your mouth, so that the back of it is just partly raised towards the roof, not extending fully back but allowing the point to touch the lower gum, — hold it relaxed and the lips slightly wide while using your voice. Do it and you will produce the sound of *u* as in “cup.”

Practice this sound by carefully repeating the following words:

cup	but	cut	mud
buff	shut	hut	dull
buzz	dust	stuff	rut
duck	rub	sun	dunce
fun	ruff	truck	shut
bun	gun	run	hunt
jut	mut	nut	shun
punt	lug	pug	runt
bud	hum	glum	drug
mud	rug	hunt	blunt
bug	sun	stunt	mutter
dumb	fuss	dust	strut
hug	hush	must	sudden
gum	buzz	crust	jump
mug	slush	thrust	crumb



U

as in the word

burn



3. U as in the words: burn — hurt — urn.

Raise your tongue a trifle above the mid position (almost high), so that the back of it is just partly raised towards the roof, not extending fully back but allowing the point to touch the lower gums, — hold your tongue slightly tense and your lips slightly wide while using your voice. Do it and you will produce the sound of *u* as in “urn.”

Practice this sound by carefully repeating the following words:

urn	turn	curb	purrs
curl	burst	purge	curt
lurch	fur	lurk	furl
nurse	blur	spur	hurl
surf	curds	surge	burn
surge	blur	churn	urchin
surgeon	curd	surface	curled
surdily	hurt	surfeit	curtain
surloin	turf	surgery	purred
surly	purse	surliness	urged
surpass	Turk	surplus	surly
surplice	burr	surrender	lurched
surprise	cur	survey	turtle
surtax	surd	survive	church

CONSONANT COMBINATIONS

The formations of the combined consonants are divided into three groups, as follows:

1st — Those that are formed at the same place in the mouth.

2d — Those that are formed at places far apart in the mouth.

3d — Those that are formed at places near to each other in the mouth.

1st Group. — When the sounds of the combination are formed at the same place in the mouth:

1. When both sounds are formed on the lips, in the combination of *m* and *p*, as in the word "lamp."

Repeat the following words, being careful to hold the position of the first sound *m* until the second sound is given:

lamp	hamper	lump	limp
pump	hump	trump	crimp
shrimp	tramp	stump	romp
thump	stamp	cramp	vamp
swamp	pomp	damp	camp

2. When the consonant is doubled, *pp*, *rr*, *mm*, as in the words pepper, arrow, mamma.

Repeat the following words, being careful to hold the position of the sound of the double consonant until the second syllable is given. The double consonant is sounded as one sound:

hammer	banner	letter	latter
carry	canned	otter	batter
butter	happy	tapping	stopper
horror	matter	mutter	better
wrapper	morrow	ripping	pepper

3. When both sounds are formed with the point of the tongue in the same position, in the combination of *n* and *d*, *n* and *t*, *d* and *l*, *t* and *l*, as in the words "band," "lent," "bridle," "battle."

Repeat the following words, being careful to hold the position of the first sound of the combination until the second one is given:

<i>grand</i>	<i>bent</i>	<i>fiddle</i>	<i>little</i>
<i>band</i>	<i>spent</i>	<i>middle</i>	<i>tattle</i>
<i>stand</i>	<i>front</i>	<i>griddle</i>	<i>bottle</i>
<i>find</i>	<i>mint</i>	<i>riddle</i>	<i>cattle</i>
<i>hand</i>	<i>lent</i>	<i>bridle</i>	<i>rattle</i>

4. When both sounds are the result of the same movement of the back of the tongue, in the combinations of *ng*, and *k*, as in the word "ink."

Repeat the following words, being careful to hold the position of the first sound *ng* represented by *n*, until the second sound *k* is given:

<i>ink</i>	<i>link</i>	<i>think</i>	<i>wink</i>
<i>sink</i>	<i>drink</i>	<i>drank</i>	<i>donkey</i>
<i>uncle</i>	<i>thank</i>	<i>frank</i>	<i>spank</i>
<i>monkey</i>	<i>rink</i>	<i>shrink</i>	<i>handkerchief</i>
<i>bank</i>	<i>rank</i>	<i>brink</i>	<i>crank</i>

2d Group. — When the sounds of the combinations are made at places that are far apart in the mouth, as in the combinations of *k* and *l*, *q* and *u*, *k* and *w*, *s* and *k*, *g* and *l*, as in the words "clay," "quick," "skate," "glow," etc.

Repeat the following words, being careful to hold the position of the first sound of the combination until the second one is given:

<i>cling</i>	<i>quiet</i>	<i>skate</i>	<i>glad</i>
<i>clang</i>	<i>queen</i>	<i>scope</i>	<i>globe</i>
<i>climb</i>	<i>quail</i>	<i>scone</i>	<i>gloss</i>
<i>club</i>	<i>quake</i>	<i>school</i>	<i>glimpse</i>
<i>cloud</i>	<i>quite</i>	<i>skip</i>	<i>glide</i>

3d Group. — When the sounds of the combination are composed of consonants whose points of articulation are near to each other.

1. When the tip of the tongue has to be placed successively at two points near to each other, in the combinations of *s* and *l*, *s* and *t*, *n* and *s*, *d* and *r*, *t* and *r*, as in the words "slow," "stand," "pins," "dress," "trap," etc.

Repeat the following words, being careful to assume the position for the second sound of the combination either before or while the first sound is given:

<i>slate</i>	<i>street</i>	<i>barns</i>	<i>dream</i>	<i>train</i>
<i>slim</i>	<i>stream</i>	<i>lemons</i>	<i>drop</i>	<i>trap</i>
<i>slot</i>	<i>steam</i>	<i>pans</i>	<i>drain</i>	<i>trill</i>
<i>sled</i>	<i>strap</i>	<i>fans</i>	<i>draft</i>	<i>tread</i>
<i>slap</i>	<i>steak</i>	<i>pins</i>	<i>drill</i>	<i>truck</i>

2. When the first sound is formed by the lips, and the second by the front of the tongue, in the combination of *b* and *l*, *p* and *l*, as in the words "blow," "place," etc.

Repeat the following words, being careful to assume the position for the second sound of the combination either before or while the first sound is given:

<i>blade</i>	<i>blaze</i>	<i>plaid</i>	<i>plain</i>
<i>blast</i>	<i>blind</i>	<i>plan</i>	<i>please</i>
<i>blink</i>	<i>blank</i>	<i>play</i>	<i>pluck</i>
<i>block</i>	<i>blunt</i>	<i>plum</i>	<i>plump</i>
<i>blood</i>	<i>bleach</i>	<i>plank</i>	<i>plead</i>

VOWEL COMBINATIONS

OU and OW as in the words: out and owl.

ou or ow = a (arm) + oo (food).

This sound is a diphthong and is composed of two sounds approximately, *a* as in the word *arm* and *oo* as in the word *food*.

Follow directions for making these two sounds separately then fuse them together quickly getting the resultant sound *ou, ow*.

Practice the sound by carefully repeating the following words:

our	mouth	cow	owl
out	scout	now	town
loud	stout	frown	down
cloud	proud	sow	crown
thou	doubt	brown	drown

OI and OY as in the words: oil, boy.

oi or oy = a (all) + i (it).

This sound is a diphthong and is composed of two sounds approximately, *a* as in the word *all* and *i* as in the word *it*.

Follow directions for making these two sounds separately, then fuse them together quickly, getting the resultant sound *oi, oy*.

Practice this sound by carefully repeating the following words:

coil	soil	boy	coy
spoil	broil	joy	toy
doily	join	alloy	loyal
coin	oily	royal	ahoy
boil	toil	annoy	Troy

CHAPTER III

ENUNCIATION

ENUNCIATION is the act of uttering syllables or words, with the fulness and distinctness of articulation. It is used especially with reference to the manner of utterance — that is, the correct way that the sounds are blended together and uttered.

The drills that follow are for the purpose of establishing ease and smoothness of utterance, so that one can with great facility enunciate syllables and combinations of syllables or words.

There is no force or effort required when practicing these drills. Do them slowly and easily.

APPLICATION OF SHORT AND LONG VOWELS

Sounds may be either short or long. It must be understood that these terms do not designate absolute duration; that is, that a long sound is not so many seconds long, and *vice versa*. The length or shortness of a vowel depends very much on the number of syllables in the word, where the word is placed in the context, and the amount of stress the syllable containing the vowel receives.

In the exercises that follow, the words long and short have been used merely to indicate when the short or long sound of the vowel is used in a syllable.

One vowel used in one syllable or words of one syllable, usually indicates the short sound of the vowel, as *a* (fat), *e* (met), *i* (it), *o* (not), *u* (cup). Two vowels used in the same syllable or word usually indicate the long sound of the first vowel, as *a* (fate), *e* (me), *i* (fine), *o* (no), *u* (mute).

Repeat the following exercise (read across as: *ab, bab, abe, babe*):

1.	<i>Short sound</i>		<i>Long sound</i>
	ab — bab	— —	abe — babe
	ad — fad	— —	ade — fade
	ag — rag	— —	age — rage
	ak — lack	— —	ake — lake
	al — pal	— —	ale — pale
	am — dam	— —	ame — dame
	an — pan	— —	ane — pane
	ap — cap	— —	ape — cape
	as — bass	— —	ase — base
	at — mat	— —	ate — mate
2.	<i>Short sound</i>		<i>Long sound</i>
	eb — web	— —	ebe — grebe
	ec — sect	— —	eek — seek
	ed — fed	— —	eed — feed
	ef — reft	— —	eef — reef
	el — knell	— —	eel — kneel
	em — tempt	— —	eem — teem
	en — ten	— —	een — teen
	ev — ever	— —	eve — even
	ez — sez	— —	eeze — sneeze
3.	<i>Short sound</i>		<i>Long sound</i>
	ib — jib	— —	ibe — jibe
	id — rid	— —	ide — ride
	if — lift	— —	ife — life
	ik — lick	— —	ike — like
	il — mill	— —	ile — mile
	im — Tim	— —	ime — time
	in — pin	— —	ine — pine
	ip — rip	— —	ipe — ripe
	is — miss	— —	ice — mice
	it — kit	— —	ite — kite
	iv — live	— —	ive — alive
	iz — Liz	— —	ize — Lize

4.	<i>Short sound</i>		<i>Long sound</i>
	ob — rob	— —	obe — robe
	od — rod	— —	ode — rode
	og — dog	— —	oge — Doge
	ock — cock	— —	oke — coke
	ol — doll	— —	ole — dole
	om — Tom	— —	ome — tome
	on — bon	— —	one — bone
	op — cop	— —	ope — cope
	oz — does	— —	oze — doze

5.	<i>Short sound</i>		<i>Long sound</i>
	ub — tub	— —	ube — tube
	ud — dud	— —	ude — dude
	ug — hug	— —	uge — huge
	uk — luck	— —	uke — Luke
	ul — mull	— —	ule — mule
	um — fum(ble)	— —	ume — fume
	un — ton	— —	une — tune
	up — sup	— —	upe — soup
	us — just	— —	use — juice
	ut — mutt	— —	ute — mute
	uz — fuzz	— —	uze — fuze

6. When a double consonant is used the short sound of the vowel is given. When a single consonant is used the long sound of the vowel is given.

Repeat the following exercise (read across as: *bidden, biding*):

<i>Short sound</i>		<i>Long sound</i>
bidden	— —	biding
dinner	— —	dining
filling	— —	filing
hopping	— —	hoping
canning	— —	caning
latter	— —	later
milling	— —	miling

<i>Short sound</i>		<i>Long sound</i>
knotting	— —	noting
ratting	— —	rating
tilling	— —	tiling
written	— —	writing
ridden	— —	riding
bitter	— —	biting
platter	— —	plating
flutter	— —	fluting

VOWELS AND CONSONANTS COMBINED INTO SYLLABLES

In this exercise a vowel and a consonant are combined forming a syllable. Your ability to utter the separate syllables easily, clearly and distinctly will prove a great aid to good enunciation.

1. The following should be chanted slowly and distinctly, prolonging the vowel sound. Vowel sounds used are *a* (fate), *e* (me), *i* (fine), *o* (no), *oo* (food).

Read across as: *ba, be, bi, bo, boo.*

ba — be — bi — bo — boo

da — de — di — do — doo

fa — fe — fi — fo — foo

ga — ge — gi — go — goo

ha — he — hi — ho — hoo

ja — je — ji — jo — joo

ka — ke — ki — ko — koo

la — le — li — lo — loo

ma — me — mi — mo — moo

na — ne — ni — no — noo

pa — pe — pi — po — poo

ra — re — ri — ro — roo
 sa — se — si — so — soo
 ta — te — ti — to — too
 va — ve — vi — vo — voo
 wa — we — wi — wo — woo
 ya — ye — yi — yo — yoo
 za — ze — zi — zo — zoo

tha — the — thi — tho — thoo (breath)
 tha — the — thi — tho — thoo (voice)
 sha — she — shi — sho — shoo
 cha — che — chi — cho — choo

2. Chant the following slowly and distinctly.

The vowel sounds used are: *a* (fat), *e* (met), *i* (it), *o* (not),
u (cup).

Read across as: *ab, eb, ib, ob, ub.*

ab — eb — ib — ob — ub
 ad — ed — id — od — ud
 af — ef — if — of — uf
 ag — eg — ig — og — ug
 aj — ej — ij — oj — uj
 ak — ek — ik — ok — uk
 al — el — il — ol — ul

am — em — im — om — um
 an — en — in — on — un
 ap — ep — ip — op — up
 as — es — is — os — us
 at — et — it — ot — ut
 av — ev — iv — ov — uv
 az — ez — iz — oz — uz

ath — eth — ith — oth — uth
 ash — esh — ish — osh — ush
 ach — ech — ich — och — uch

3. Chant the following slowly and distinctly.

Vowel sounds used are: *a* (fat), *e* (met), *i* (it), *o* (not), *u* (cup).

Read across as: *abber, ebber, ibber, obber, ubber.*

abber — ebber — ibber — obber — ubber
 adder — edder — idder — odder — udder
 affer — effer — iffer — offer — uffer
 agger — egger — igger — ogger — ugger

akker — ekker — ikker — okker — ukker
 aller — eller — iller — oller — uller
 ammer — emmer — immer — ommer — ummer
 anner — enner — inner — onner — unner

apper — epper — ipper — opper — upper
 assen — esser — isser — osser — usser
 atter — etter — itter — otter — utter
 avver — evver — ivver — ovver — uvver
 azzer — ezzer — izzer — ozzer — uzzer

abble — ebble — ibble — obble — ubble
 ackle — eckle — ickle — ockle — uckle
 addle — eddle — iddle — oddle — uddle
 aggle — eggle — iggle — oggle — uggle

apple — epple — ipple — opple — upple
 attle — ettle — ittle — ottle — uttle
 azzle — ezzle — izzle — ozzle — uzzle

VOWELS AND CONSONANTS COMBINED INTO WORDS

In this exercise, the various vowels and consonants are combined into words.

The following words should be pronounced distinctly, slowly, and easily.

Read across as: *bat, bed, bid, body, beauty.*

	<i>a</i>	<i>e</i>	<i>i</i>	<i>o</i>	<i>u</i>
<i>b</i>	bat	— bed	— bid	— body	— beauty
<i>d</i>	day	— dead	— did	— doze	— due
<i>f</i>	fate	— free	— fire	— font	— fuse
<i>g</i>	gale	— get	— give	— go	— gum
<i>h</i>	has	— her	— his	— home	— huge
<i>j</i>	jail	— jelly	— Jim	— joke	— just
<i>k</i>	Kate	— kept	— kid	— kodak	— kurds
<i>l</i>	late	— let	— lid	— lack	— luck
<i>m</i>	map	— met	— miss	— mop	— muff
<i>n</i>	nap	— net	— nip	— not	— nude
<i>p</i>	part	— pet	— pit	— pot	— put
<i>qu</i>	quake	— queer	— quite	— quote	— quorum
<i>r</i>	ran	— rest	— rill	— roll	— run
<i>s</i>	sat	— see	— sit	— sole	— sun
<i>t</i>	take	— tell	— till	— told	— tub
<i>v</i>	vale	— vest	— vine	— vote	— vulgar
<i>w</i>	want	— wet	— wish	— worth	— wound
<i>y</i>	yard	— yellow	— yield	— yoke	— yule
<i>z</i>	zany	— zeal	— zinc	— zone	— zulu
<i>tha</i>	thank	— thread	— think	— throne	— thrust
<i>tha</i>	that	— these	— this	— those	— thus
<i>sh</i>	shade	— shell	— shine	— show	— shun
<i>ch</i>	chair	— cheese	— child	— choke	— churn

APPLICATION OF COMBINATIONS OF CONSONANTS

In the following drills, combine the separate sounds of the first two consonants, so that they are fused together and uttered as one. For example:

Chant the consonants *b* and *r* together as "br" in the following form using long vowels: *a* (fate), *e* (me), *i* (fine), *o* (no), *u* (mute) — *bra*, *bre*, *bri*, *bro*, *broo*.

Practice the other combinations in the same manner, saying each one three times. Read across page.

1. bra — bre — bri — bro — broo
2. cra — cre — cri — cro — croo
3. dra — dre — dri — dro — droo
4. fra — fre — fri — fro — froo
5. gra — gre — gri — gro — groo
6. pra — pre — pri — pro — proo
7. tra — tre — tri — tro — troo
8. bla — ble — bli — blo — bloo
9. cla — cle — cli — clo — cloo
10. fla — fle — fli — flo — floo
11. gla — gle — gli — glo — gloo
12. pla — ple — pli — plo — ploo
13. sla — sle — sli — slo — sloo
14. ska — ske — ski — sko — skoo
15. spa — spe — spi — spo — spoo
16. sma — sme — smi — smo — smoo
17. sna — sne — sni — sno — snoo
18. sta — ste — sti — sto — stoo
19. swa — swe — swi — swo — swoo
20. scra — scre — scri — scro — scroo
21. stra — stre — stri — stro — stroo
22. spra — spre — spri — spro — sproo
23. spla — sple — spli — splo — sploo
24. shra — shre — shri — shro — shroo
25. thra — thre — thri — thro — throo

The following lists of words give the practical application of the preceding drill. Each consonant combination is considered separately. Practice each combination by carefully repeating the words under it:

1. Br. *bra — bre — bri — bro — broo*

brace	brain	brass	break	bruise	broad
branch	brake	brave	brief	brush	broach
bracket	bran	brazen	bright	brow	broken
brag	brand	breath	brother	brook	broil
braid	brandy	breathe	brown	broker	brogue

2. Cr. *cra — cre — cri — cro — croo*

cradle	crest	crease	crime	cribbage	crone
craft	cream	create	cringe	cricket	cruel
cram	creek	creed	crevice	crier	crumble
cramp	creature	crawl	crop	crisp	crumb
creep	credit	crew	cross	crook	crust

3. Dr. *dra — dre — dri — dro — droo*

drown	droop	drag	drunk	drill	drab
drowsy	drop	dragon	droll	drink	draft
drudge	dry	dram	drizzle	dread	drew
drug	drip	drain	drive	drawl	dress
drum	drift	drama	drone	draw	dream

4. Fr. *fra — fre — fri — fro — froo*

frock	freckle	frog	freak	from	fret
front	fray	frost	freedom	frolic	fright
frill	friar	fringe	friend	frisk	Friday
freeze	frigid	free	frequent	frenzy	fraction
freight	frank	French	frame	fraud	frail

5. Gr. *gra — gre — gri — gro — groo*

great	greet	grip	groove	grumble	growl
graze	grief	groan	grotto	grunt	group
grease	grill	grizzly	ground	gruel	gross
greedy	grim	grow	grovel	grudge	Greek
green	grind	grocer	grew	grub	grey

6. Pr. *pra — pre — pri — pro — proo*

produce	prominent	product	pronounce	profane	pronoun
profess	property	profound	pray	profit	private
progress	prison	program	pride	prohibit	prong
prolong	prune	promise	price	proof	president
promote	press	prompt	present	prone	predict

7. Tr. *tra — tre — tri — tro — troo*

track	traffic	trap	tree	trick	trigger
tract	trait	travel	treasure	trill	trim
trade	transfer	tread	tremble	tribute	trisect
trail	transport	treason	trend	triangle	troop
tramp	transmit	treat	tremor	trial	trump

8. Bl. *bla — ble — bli — blo — bloo*

blade	blame	bleak	blazon	blood	bluff
black	blank	bless	blot	bloom	blunder
blue	blanket	blend	blister	blossom	blunt
block	blast	bleed	blizzard	blow	blush
bland	blaze	bleach	blond	blouse	blind

9. Cl. *cla — cle — cli — clo — cloo*

claim	clank	clash	claw	clerk	clock
clam	clan	clasp	clay	clever	close
clamor	clap	class	clean	clipp	cloud
clamp	claret	clatter	clear	cloak	closet
clang	clarinet	cleanse	cleft	cling	clove

10. Fl. *fla — fle — fli — flo — floo*

flake	flax	fling	floor	flourish	fluid
flash	fled	flip	florist	flower	flurry
flat	fleet	flirt	flour	flow	flush
flavor	flesh	float	flounder	flea	flutter
flaw	fly	flock	flicker	fluent	flown

11. Gl. *gla — gle — gli — glo — gloo*

glade	glee	glisten	glory	glut	glide
glad	glib	glitter	gloss	glutton	glorious
glare	glimmer	gloom	glottis	gluten	glycerine
glass	glimpse	globe	glow	glue	gloat
gleam	glint	gloom	glum	glossy	glucose

12. Pl. *pla* — *ple* — *pli* — *plo* — *ploo*

place	planet	play	plot	plump	plunder
placid	plead	plate	plum	plunge	plow
plain	plaster	plank	pluck	plural	plight
plaid	pleasant	please	plug	plus	plenty
plan	plume	pledge	plumy	ply	plant

13. Sl. *sla* — *sle* — *sli* — *slo* — *sloo*

slump	slender	sly	slept	slush	slide
slang	slim	slam	sloop	slander	sloven
slash	slip	slant	slop	slap	slouch
slave	slit	slate	slot	slaughter	slow
sleek	sluice	sleep	slice	sleeve	slumber

14. Sk. *ska* — *ske* — *ski* — *sko* — *skoo*

skin	sky	skid	sketchy	skulk	skillful
skirt	skunk	skate	sketch	skire	skillet
skip	skipper	skee	skirmish	skimp	skive
skiff	skill	skewer	skittish	skimming	skeleton
skull	skein	skew	skittle	skimmer	skipper

15. Sp. *spa* — *spe* — *spi* — *spo* — *spoo*

space	spaniel	sparkle	special	spell	spinal
spade	spare	spill	speak	spend	spinach
span	sparrow	speed	spavin	spice	sponge
spank	Spartan	speck	spear	spike	spite
Spanish	spasm	speech	species	spin	spit

16. Sm. *sma* — *sme* — *smi* — *sno* — *smoo*

smack	smudge	small	smut	smart	smutch
smatter	smock	smear	smilax	smell	smirk
smelt	smitten	smile	smash	smoke	smoothness
smite	smash	smith	smug	smirch	smuggle
smooth	smoker	smolder	smattering	smother	smaller

17. Sn. *sna* — *sne* — *sni* — *sno* — *snoo*

snaffle	snood	snag	snooze	snail	snore
snake	snort	snap	snout	snare	snow
snarl	snub	snatch	snuff	sneak	snuffle
sneer	snug	sneeze	snuggle	snicker	snuffy
snipe	snack	snivel	snappish	snob	sniff

18. St. *sta — ste — sti — sto — stoo*

step	store	steal	sticky	stimulate	start
stout	stone	stocking	stew	steward	star
stove	stoop	stitch	stern	step	staple
story	stow	stir	stem	station	stand
stop	stole	still	steam	statement	stage

19. Sw. *swa* — *swe* — *swi* — *swo* — *swoo*

swab	swim	swallow	swipe	swan	swine
swagger	swing	swamp	Swiss	swap	swirl
sward	swish	swig	swoon	sway	switch
sweat	swivel	sweep	swung	swift	swoop
sweet	Swede	sweater	swear	swell	swelter

20. Scr. *scra* — *scre* — *scri* — *scro* — *scroo*

scrabble	screech	serag	serofula	scramble	script
scrimmage	scrutiny	scratch	scruff	scrawl	scroll
scrub	seramp	scream	serannel	screen	scruple
scrape	serap	screed	scratchy	scream	scrimp
scrawny	screw	scribble	scripture	scribe	scrupulous

21. Str. *stra* — *stre* — *stri* — *stro* — *stroo*

strain	strife	straggle	strict	straight	strength
street	stripe	strange	strut	strait	stride
straw	strive	stranger	strike	strand	string
streak	strong	stretch	stroke	strap	strip
stress	struggle	stream	strop	stray	struck

22. Spr. *spra* — *spre* — *spri* — *spro* — *sproo*

spring	sprightly	sprocket	spruce	sprue	sprawl
sprig	sprinkler	sprung	springe	spread	sprinkle
sprite	spruceness	spry	spreader	spray	sprawling
sprout	spriggy	springy	spraying	sprat	sprouting
spree	sprit	sprint	sprag	sprain	sprinting

23. Spl. *spla* — *sple* — *spli* — *splo* — *sploo*

splash	splendor	split	splitting	spliced	splendidly
spleen	splice	sploch	splashing	splintery	splintering
splay	splint	splurge	splurging	splurged	splanchnic
splendid	splinter	splutter	spluttering	splashed	splendidness
splendent	splenic	splenetic	splicing	spore	splenetical

24. Shr. *shra — shre — shri — shro — shroo*

shrapnel	shrug	shrift	shrunk	shroud	shrove
shred	shrike	shrill	shrubbiness	shrewdness	shrub
shrew	shrunk	shrimp	shrilly	shrining	shrank
shrewd	shrinkage	shrine	shrewish	shrive	shrubby
shriek	shrubbery	shrink	shrewly	shrivel	Shrove-tide

25. Thr. *thra — thre — thri — thro — throo*

thrall	throw	thresh	thrum	three	thrush
thrash	thrust	thrice	thriving	throne ^{tr}	threshold
thread	thrasher	thrift	thresher	throng	throb
threat	threw	thrill	thrive	throttle	threepence
three	threaten	throat	thrifty	through	throaty

WORD ENDINGS

The end syllable or end letter of a word is important. It is a very common thing to omit or swallow the end letter of a word, or to end the word with a slurred sound thus giving a weak sound when it should be sharp and distinct. Rapidity of speech causes this slurring and general indistinctness, but more often it is just a lazy habit of articulation.

This habit shows itself in the elimination of final letters, or the loss of the final syllable which of necessity changes the sound of the word occasionally to such a degree, that speech is unintelligible.

Care must be taken in the practice of the following exercises on final letters, final syllables and different word endings if you wish to attain concise enunciation.

FINAL LETTERS

Indistinctness or omission of the final sound of a word is a very prevalent fault.

The following drills are for the purpose of training one through practice on word endings to give the complete, concise enunciation of the syllable or word.

Chant the following syllables, making sure to stress the final consonant sound for practice as — *ab, eb, ib, ob, ub*.

The short sound of the vowel is used, as: *a* (fat), *e* (met), *i* (it), *o* (not), *u* (cup). Read across page.

1. ab — eb — ib — ob — ub
2. ad — ed — id — od — ud
3. af — ef — if — of — uf
4. ag — eg — ig — og — ug
5. aj — ej — ij — oj — uj
6. ak — ek — ik — ok — uk
7. al — el — il — ol — ul
8. am — em — im — om — um
9. an — en — in — on — un
10. ap — ep — ip — op — up
11. as — es — is — os — us
12. at — et — it — ot — ut
13. av — ev — iv — Ov — uv
14. ax — ex — ix — ox — ux
15. az — ez — iz — oz — uz
16. ath — eth — ith — oth — uth
17. ash — esh — ish — osh — ush
18. ach — ech — ich — och — uch

1. Final b — Chant the following, stressing the final b sound.

Repeat slowly:

- bab — beb — bib — bob — bub
 dab — deb — dib — dob — dub
 fab — feb — fib — fob — fub
 gab — geb — gib — gob — gub
 hab — heb — hib — hob — hub
 jab — jeb — jib — job — jub

kab — keb — kib — kob — kub
 lab — leb — lib — lob — lub
 mab — meb — mib — mob — mub
 nab — neb — nib — nob — nub
 pab — peb — pib — pob — pub
 rab — reb — rib — rob — rub
 sab — seb — sib — sob — sub
 tab — teb — tib — tob — tub
 vab — veb — vib — vob — vub
 wab — web — wib — wob — wob
 yab — yeb — yib — yob — yub
 zab — zeb — zib — zob — zub

2. Final d — Chant the following, stressing the final d sound.

Repeat slowly:

bad — bed — bid — bod — bud
 dad — ded — did — dod — dud
 fad — fed — fid — fod — fud
 gad — ged — gid — god — gud
 had — hed — hid — hod — hud
 jad — jed — jid — jod — jud
 kad — ked — kid — kod — kud
 lad — led — lid — lod — lud
 mad — med — mid — mod — mud
 nad — ned — nid — nod — nud
 pad — ped — pid — pod — pud
 rad — red — rid — rod — rud
 sad — sed — sid — sod — sud
 tad — ted — tid — tod — tud
 vad — ved — vid — vod — vud
 wad — wed — wid — wod — wud
 yad — yed — yid — yod — yud
 zad — zed — zid — zod — zud

3. Final f — Chant the following, stressing the final f sound.

Repeat slowly:

baf — bef — bif — bof — buf
 daf — def — dif — dof — duf

faf — fef — fif — fof — fuf
 gaf — gef — gif — gof — guf
 haf — hef — hif — hof — huf
 jaf — jef — jif — jof — juf
 kaf — kef — kif — kof — kuf
 laf — lef — lif — lof — luf
 maf — mef — mif — mof — muf
 naf — nef — nif — nof — nuf
 paf — pef — pif — pof — puf
 raf — ref — rif — rof — ruf
 saf — sef — sif — sof — suf
 taf — tef — tif — tof — tuf
 vaf — vef — vif — vof — vuf
 waf — wef — wif — wof — wuf
 yaf — yef — yif — yof — yuf
 zof — zef — zif — zof — zuf

4. Final g — Chant the following, stressing the final g sound.

Repeat slowly:

bag — beg — big — bog — bug
 dag — deg — dig — dog — dug
 gag — geg — gig — gog — gug
 hag — heg — hig — hog — hug
 jag — jeg — jig — jog — jug
 kag — keg — kig — kog — kug
 lag — leg — lig — log — lug
 mag — meg — mig — mog — mug
 nag — neg — nig — nog — nug
 pag — peg — pig — pog — pug
 rag — reg — rig — rog — rug
 sag — seg — sig — sog — sug
 tag — teg — tig — tog — tug
 vag — veg — vig — vog — vug
 wag — weg — wig — wog — wug
 yag — yeg — yig — yog — yug
 zag — zeg — zig — zog — zug

5. Final j — Chant the following, stressing the final j sound.

Repeat slowly:

baj	—	bej	—	bij	—	boj	—	buj
daj	—	dej	—	dij	—	doj	—	duj
faj	—	fej	—	fij	—	foj	—	fuj
gaj	—	gej	—	gij	—	goj	—	guj
haj	—	hej	—	hij	—	hoj	—	huj
jaj	—	jej	—	jij	—	joj	—	juj
kaj	—	kej	—	kij	—	koj	—	kuj
laj	—	lej	—	lij	—	loj	—	luj
maj	—	mej	—	mij	—	moj	—	muj
naj	—	nej	—	nij	—	noj	—	nuj
paj	—	pej	—	pij	—	poj	—	puj
raj	—	rej	—	rij	—	roj	—	ruj
saj	—	sej	—	sij	—	soj	—	suj
taj	—	tej	—	tij	—	toj	—	tuj
vaj	—	vej	—	vij	—	voj	—	vuj
waj	—	wej	—	wij	—	woj	—	wuj
yaj	—	yej	—	yij	—	yoj	—	yuj
zaj	—	zej	—	zij	—	zøj	—	zuj

6. Final k — Chant the following, stressing the final k sound.

Repeat slowly:

bak	—	bek	—	bik	—	bok	—	buk
dak	—	dek	—	dik	—	dok	—	duk
gak	—	gek	—	gik	—	gok	—	guk
hak	—	hek	—	hik	—	hok	—	huk
jak	—	jek	—	jik	—	jok	—	juk
kak	—	kek	—	kik	—	kok	—	kuk
lak	—	lek	—	lik	—	lok	—	luk
mak	—	mek	—	mik	—	mok	—	muk
nak	—	nek	—	nik	—	nok	—	nuk
pak	—	pek	—	pik	—	pok	—	puk
rak	—	rek	—	rik	—	rok	—	ruk
tak	—	tek	—	tik	—	tok	—	tuk
vak	—	vek	—	vik	—	vok	—	vuk
wak	—	wek	—	wik	—	wok	—	wuk
yak	—	yek	—	yik	—	yok	—	yuk
zak	—	zek	—	zik	—	zok	—	zuk

7. Final l — Chant the following, stressing the final l sound.

Repeat slowly:

bal	—	bel	—	bil	—	bol	—	bul
dal	—	del	—	dil	—	dol	—	dul
fal	—	fel	—	fil	—	fol	—	ful
hal	—	hel	—	hil	—	hol	—	hul
jal	—	jel	—	jil	—	jol	—	jul
kal	—	kel	—	kil	—	kol	—	kul
lal	—	lel	—	lil	—	lol	—	lul
mal	—	mel	—	mil	—	mol	—	mul
nal	—	nel	—	nil	—	nol	—	nul
pal	—	pel	—	pil	—	pol	—	pul
ral	—	rel	—	ril	—	rol	—	rul
sal	—	sel	—	sil	—	sol	—	sul
tal	—	tel	—	til	—	tol	—	tul
val	—	vel	—	vil	—	vol	—	vul
wal	—	wel	—	wil	—	wol	—	wul
yal	—	yel	—	yil	—	yol	—	yul
zal	—	zel	—	zil	—	zol	—	zul

8. Final m — Chant the following, stressing the final m sound.

Repeat slowly:

bam	—	bem	—	bim	—	bom	—	bum
dam	—	dem	—	dim	—	dom	—	dum
fam	—	fem	—	fim	—	fom	—	fum
gam	—	gem	—	gim	—	gom	—	gum
ham	—	hem	—	him	—	hom	—	hum
jam	—	jem	—	jim	—	jom	—	jum
kam	—	kem	—	kim	—	kom	—	kum
lam	—	lem	—	lim	—	lom	—	lum
mam	—	mem	—	mim	—	mom	—	mum
nam	—	nem	—	nim	—	nom	—	num
pam	—	pem	—	pim	—	pom	—	pum
ram	—	rem	—	rim	—	rom	—	rum
sam	—	sem	—	sim	—	som	—	sum
tam	—	tem	—	tim	—	tom	—	tum

vam — vem — vim — vom — vum
 wam — wem — wim — wom — wum
 yam — yem — yim — yom — yum
 zam — zem — zim — zom — zum

9. Final n — Chant the following, stressing the final n sound.

Repeat slowly:

ban — ben — bin — bon — bun
 dan — den — din — don — dun
 fan — fen — fin — fon — fun
 gan — gen — gin — gon — gun
 han — hen — hin — hon — hun
 jan — jen — jin — jon — jun
 kan — ken — kin — kon — kun
 lan — len — lin — lon — lun
 man — men — min — mon — mun
 nan — nen — nin — non — nun
 pan — pen — pin — pon — pun
 ran — ren — rin — ron — run
 san — sen — sin — son — sun
 tan — ten — tin — ton — tun
 van — ven — vin — von — vun
 wan — wen — win — won — wun
 yan — yen — yin — yon — yun
 zan — zen — zin — zon — zun

10. Final p — Chant the following, stressing the final p sound.

Repeat slowly:

bap — bep — bip — bop — bup
 dap — dep — dip — dop — dup
 fap — fep — fip — fop — fup
 gap — gep — gip — gop — gup
 hap — hep — hip — hop — hup
 jap — jep — jip — jop — jup
 kap — kep — kip — kop — kup
 lap — lep — lip — lop — lup
 map — mep — mip — mop — mup

nap — nep — nip — nop — nup
 pap — pep — pip — pop — pup
 rap — rep — rip — rop — rup
 sap — sep — sip — sop — sup
 tap — tep — tip — top — tup
 wap — wep — wip — wop — wup
 yap — yep — yip — yop — yup
 zap — zep — zip — zop — zup

11. Final s — Chant the following, stressing the final s sound.

Repeat slowly:

bas — bes — bis — bos — bus
 das — des — dis — dos — dus
 fas — fes — fis — fos — fus
 gas — ges — gis — gos — gus
 has — hes — his — hos — hus
 jas — jes — jis — jos — jus
 kas — kes — kis — kos — kus
 las — les — lis — los — lus
 mas — mes — mis — mos — mus
 nas — nes — nis — nos — nus
 ras — res — ris — ros — rus
 sas — ses — sis — sos — sus
 tas — tes — tis — tos — tus
 vas — ves — vis — vos — vus
 was — wes — wis — wos — wus
 yas — yes — yis — yos — yus
 zas — zes — zis — zos — zus

12. Final t — Chant the following, stressing the final t sound.

Repeat slowly:

bat — bet — bit — bot — but
 dat — det — dit — dot — dut
 gat — get — git — got — gut
 hat — het — hit — hot — hut
 jat — jet — jit — jot — jut
 kat — ket — kit — kot — kut

lat — let — lit — lot — lut
 mat — met — mit — mot — mut
 nat — net — nit — not — nut
 pat — pet — pit — pot — put
 rat — ret — rit — rot — rut
 sat — set — sit — sot — sut
 vat — vet — vit — vot — vut
 wat — wet — wit — wot — wut
 yat — yet — yit — yot — yut
 zat — zet — zit — zot — zut

13. Final v — Chant the following, stressing the final v sound.

Repeat slowly:

bav — bev — biv — bov — buv
 dav — dev — div — dov — duv
 fav — fev — fiv — fov — fuv
 gav — gev — giv — gov — guv
 hav — hev — hiv — hov — huv
 jav — jev — jiv — jov — juv
 kav — kev — kiv — kov — kuv
 lav — lev — liv — lov — huv
 mav — mev — miv — mov — muv
 nav — nev — niv — nov — nuv
 pav — pev — piv — pov — puv
 rav — rev — riv — rov — ruv
 sav — sev — siv — sov — suv
 tav — tev — tiv — tov — tuv
 vav — vev — viv — vov — vuv
 wav — wev — wiv — wov — wuv
 yav — yev — yiv — yov — yuv
 zav — zev — ziv — zov — zuv

14. Final x — Chant the following, stressing the final x sound.

Repeat slowly, sound x as *kʰ*, as *bakʰ*, *bekʰ*, *bikʰ*, *bokʰ*
bukʰ.

bax — bex — bix — box — bux
 dax — dex — dix — dox — dux

gax — gex — gix — gox — gux
 hax — hex — hix — hox — hux
 jax — jex — jix — jox — jux
 lax — lex — lix — lox — lux
 max — mex — mix — mox — mux
 nax — nex — nix — nox — nux
 pax — pex — pix — pox — pux
 rax — rex — rix — rox — rux
 sax — sex — six — sox — sux
 tax — tex — tix — tox — tux
 vax — vex — vix — vox — vux
 wax — wex — wix — wox — wux
 yax — yex — yix — yox — yux
 zax — zex — zix — zox — zux

15. Final z — Chant the following, stressing the final z sound.

Repeat slowly:

baz — bez — biz — boz — buz
 daz — dez — diz — doz — duz
 faz — fez — fiz — foz — fuz
 gaz — gez — giz — goz — guz
 haz — hez — hiz — hoz — huz
 jaz — jez — jiz — joz — juz
 kaz — kez — kiz — koz — kuz
 laz — lez — liz — loz — luz
 moz — mez — miz — moz — muz
 naz — nez — niz — noz — nuz
 raz — rez — riz — roz — ruz
 saz — sez — siz — soz — suz
 taz — tez — tiz — toz — tuz
 vaz — vez — viz — voz — vuz
 waz — wez — wiz — woz — wuz
 yaz — yez — yiz — yoz — yuz
 zaz — zez — ziz — zoz — zuz

16. Final th (breath) — Chant the following, stressing the final th (breath sound).

Repeat slowly:

bath	—	beth	—	bith	—	both	—	buth
dath	—	deth	—	dith	—	doth	—	duth
gath	—	geth	—	gith	—	goth	—	guth
hath	—	heth	—	hith	—	hoth	—	huth
jath	—	jeth	—	jith	—	joth	—	juth
kath	—	keth	—	kith	—	koth	—	kuth
lath	—	leth	—	lith	—	loth	—	luth
math	—	meth	—	mith	—	moth	—	muth
nath	—	neth	—	nith	—	noth	—	nuth
rath	—	reth	—	rith	—	roth	—	ruth
sath	—	seth	—	sith	—	soth	—	suth
tath	—	teth	—	tith	—	toth	—	tuth
vath	—	veth	—	vith	—	voth	—	vuth
wath	—	weth	—	with	—	woth	—	wuth
yath	—	yeth	—	yith	—	yoth	—	yuth
zath	—	zeth	—	zith	—	zoth	—	zuth

17. Final sh — Chant the following, stressing the final sh sound.

Repeat slowly:

bash	—	besb	—	bish	—	bosh	—	bush
dash	—	desh	—	dish	—	dosh	—	dush
gash	—	gesb	—	gish	—	gosh	—	gush
hash	—	hesb	—	hish	—	hosh	—	hush
jash	—	jesh	—	jish	—	josh	—	jush
kash	—	kesh	—	kish	—	kosh	—	kush
lash	—	lesh	—	lish	—	losh	—	lush
mash	—	mesb	—	mish	—	mosh	—	mush
nash	—	nesh	—	nish	—	nosh	—	nush
rash	—	resh	—	rish	—	rosh	—	rush
sash	—	sesb	—	sish	—	sosh	—	sush
tash	—	tesb	—	tish	—	tosh	—	tush
vash	—	vesb	—	vish	—	vosh	—	vush
wash	—	wesh	—	wish	—	wosh	—	wush
yash	—	yesh	—	yish	—	yosh	—	yush
zash	—	zesb	—	zish	—	zosh	—	zush

18. Final ch — Chant the following, stressing the final ch sound.

Repeat slowly:

dach — dech — dich — doch — duch
 gach — gech — gich — goch — huch
 hach — hech — hich — hoch — huch
 jach — jech — jich — joch — juch
 kach — kech — kich — koch — kuch
 lach — lech — lich — loch — luch
 mach — mech — mich — moch — much
 nach — nech — nich — noch — nuch
 rach — rech — rich — roch — ruch
 sach — sech — sich — soch — such
 tach — tech — tich — toch — tuch
 vach — vech — vich — voch — vuch
 wach — wech — wich — woch — wuch
 yach — yech — yich — yoch — yuch
 zach — zech — zich — zoch — zuch

19. Repeat the following words, making sure to stress the final sound. (This is done only for practice, as the words ordinarily are said, giving the full sound to the final letter but not stressing it.)

Read across slowly:

1. cab — deb — rib — sob — tub
2. bad — dead — lid — rod — mud
3. gaff — deaf — stiff — loaf — cuff
4. bag — keg — pig — log — bug
5. rage — edge — ridge — lodge — judge
6. back — neck — stick — rock — truck
7. ball — bell — bill — doll — dull
8. ham — seem — jam — team — hum
9. pain — seen — sun — loan — fun
10. lap — sleep — slip — lip — cup
11. lass — dress — kiss — loss — puss
12. cat — set — lit — let — nut
13. have — leave — live — stove — groove
14. tax — sex — six — sox — lux

15. jazz ——— fez ——— his ——— fuzz ——— buzz
16. bath ——— death ——— girth ——— oath ——— doth
17. cash ——— mesh ——— wish ——— bosh ——— brush
18. match ——— sketch ——— witch ——— notch ——— crutch

FINAL SYLLABLES

The following lists of words are for the purpose of giving the complete and concise enunciation of the word through practice on the final syllables.

1. Words ending in **ed** sounded as **ed**.

Repeat the following words being careful to sound **ed** as a separate syllable.

bated	cited	fated	rated	seeded
belated	crated	hated	sighted	wretched
blighted	wasted	knotted	rotted	worded
befriended	wicked	landed	stranded	waited
cheated	dated	lighted	slated	beaded
banded	founded	mated	seated	needed

2. Words ending in **ed** sounded as **t**.

Repeat the following words being careful to end the word with the sound of **t**.

clapped	fetchd	laughed	mapped	strapped
confessed	faced	mocked	sketched	talked
crossed	washed	parsed	basked	walked
danced	missed	locked	relaxed	wished
soaked	lapped	rocked	stretched	wrapped
dressed	looked	mashed	sapped	watched

3. Words ending in **ed** sounded as **d**.

Repeat the following words being careful to end the word with the sound of **d**.

arrived	continued	lied	studied	tackled
carried	tempered	listened	realized	endowed
canned	saved	married	quarreled	convinced
cried	shunned	panned	slammed	closed
caused	gained	recognized	spied	mentioned
fanned	loaned	moved	tried	lived

4. Words ending in **ing**.

Repeat the following words being careful to give resonance to the final syllable **ing**. Avoid sounding **ing** as **ink**. For example, do not say **go-ink** for **go-ing**.

going	seeing	sitting	liking	laughing
caring	thinking	standing	loving	crying
daring	doing	eating	trying	acting
waiting	willing	talking	speaking	morning
reading	hearing	looking	buying	coming
writing	walking	running	drying	getting

5. Words ending in **er**.

Repeat the following words being careful to sound **er** as a separate syllable. Do not roll or trill the **r**.

better	brother	rubber	pepper	latter
ever	mother	bidder	inner	butter
never	father	rudder	upper	lover
grocer	gather	offer	dresser	mutter
bother	spender	duller	hatter	another
hinder	lever	hammer	fatter	cover

6. Words ending in **en, in, on, ain**.

Repeat the following words being careful to sound **en, an, in, on**, as a separate syllable.

chicken	linen	siren	satin	captain
hyphen	woolen	bumpkin	matin	capon
kitchen	shrunk	bulletin	sexton	lighten
brethren	sullen	widen	silvan	certain
brogan	marten	Latin	silicon	curtain

7. Words ending in **est**.

Repeat the following words being careful to sound **est** as a separate syllable.

biggest	fastest	latest	saddest	bravest
blackest	fittest	longest	safest	happiest
bluest	finest	swiftest	smallest	widest
brightest	farthest	nicest	softest	wisest
cutest	hardest	purest	strongest	tiniest
freest	lightest	silliest	noisiest	whitest

8. Words ending in **ness**.

Repeat the following words being careful to sound **ness** as a separate syllable.

sweetness	calmness	hardness	politeness	stillness
feebleness	clumsiness	fineness	profuseness	thinness
likeness	coarseness	goodness	roundness	thickness
badness	carelessness	happiness	smoothness	wilderness
boldness	dumbness	illness	sullenness	kindliness
business	fitness	kindness	sickness	weakness

9. Words ending in **ly**.

Repeat the following words being careful not to stress or prolong the sound of the last syllable, **ly**.

badly	cruelly	finely	kindly	only
busily	cosily	gaily	lightly	pleasantly
burly	doubly	gently	lively	softly
cleanly	early	guardedly	surely	sweetly
comely	fully	harkly	gladly	truly
carelessly	fixedly	harshly	loudly	nice

10. Words ending in **y**.

Repeat the following words being careful not to stress the final letter **y**. As for example, do not say **lilee** for **lily**.

lily	carry	ferry	Harry	mercy
body	duty	safety	hair	navy
city	dirty	glassy	honey	mighty
county	empty	candy	berry	naughty
celery	fairy	gaudy	sandy	ninety
country	factory	hurry	tidy	pity

11. Words ending in **ful**.

Repeat the following words being careful to sound **ful** as a separate syllable.

beautiful	fearful	handful	earful	wasteful
careful	tearful	masterful	mouthful	worshipful
basketful	cupful	manful	restful	willful
brimful	rightful	needful	spoonful	wrathful
delightful	fanciful	peaceful	tearful	wistful
fateful	hateful	sorrowful	watchful	spiteful

12. Words ending in **st**.

Repeat the following words being careful to sound both the **s** and the **t** distinctly.

burst	feast	insist	mast	twist
best	fist	joist	ghost	trust
beast	first	list	most	vast
crust	frost	least	must	worst
cost	host	last	post	wrist
exhaust	hoist	moist	toast	whist

FINAL CONSONANT COMBINATIONS

The following lists of words are for the purpose of training through practice on the final consonant combinations to give the complete and concise enunciation of the word.

pt	ft	bd
kept	raft	robed
leaped	loft	bobbed
steeped	gift	robbed
wept	tuft	ribbed
stopped	soft	sobbed
crept	swift	mobbed
drooped	theft	rubbed
strapped	rift	fibbed
stepped	lift	cribbed
rapped	cleft	bribed
sp	zm	sn
rasp	spasm	person
wisp	chasm	fasten
clasp	plasm	lessen
lisp	bosom	moisten
crisp	baptism	parson
gasp	chrism	lesson
wasp	enthusiasm	loosen
asp	heroism	glisten
grasp	prism	basin

bz

globes
boys
robes
babes
ebbs
glides
knobs
tubs
waves

md

tamed
shamed
fumed
charmed
famed
farmed
alarmed
harmed
roamed
combed

tn

beaten
kitten
button
bitten
cotton
mitten
mutton
brighten
glisten
fasten

tl

turtle
cattle
mettle

vz

gives
doves
weaves
hives
drives
sleeves
paves
lives
moves

vd

waved
starved
grieved
carved
thrived
groomed
braved
nerved
moved
proved

mp

lamp
lump
pump
hemp
bump
camp
tramp
stamp
limp
shrimp

nt

went
point
spent

thz

mouthes
seethes
clothes
breathes
writhes
tithes
smoothes
lathes
wreathes

thd

mouthed
loathed
breathed
clothed
sheathed
writhed
bathed
wreathed
seethed
soothed

vn

oven
craven
driven
haven
raven
leaven
broken
token
Heaven
seven

nd

band
bound
land

tl
 shuttle
 bottle
 beetle
 settle
 brittle
 kettle
 battle

lz
 spoils
 spools
 yells
 owls
 mules
 girls
 boils
 heels
 hills
 nails

lth
 health
 wealth
 stealth

zl
 muzzle
 puzzle
 hazel
 dazzle
 easel
 sizzle
 embezzle
 nozzle
 fizzle

nth
 seventh
 month
 eleventh

nt
 tent
 taint
 hunt
 faint
 count
 print
 tint

dl
 bridle
 ladle
 cradle
 saddle
 meddle
 girdle
 puddle
 hurdle
 riddle
 middle

ls
 false
 else
 pulse

dn
 deaden
 garden
 ridden
 gladden
 leaden
 sudden
 redden
 sadden
 wooden

zn
 prison
 poison
 reason

nd
 mend
 hand
 joined
 stoned
 drowned
 wound
 ruined

ld
 chilled
 child
 sprinkled
 yield
 mild
 oiled
 broiled
 boiled
 wild
 willed

dth
 breadth
 width
 hundredth

st
 fist
 frost
 wrist
 roast
 grist
 best
 rest
 last
 just

lf
 Ralph
 delf
 pelf

nth
labyrinth
plinth
ninth
tenth
sevenths

lv
valve
delve
solve
shelve
revolve
resolve
absolve

nz
pens
canes
buns
lanes
tons
pins
lines
tens
cones
loans

dz
rides
heads
sides
lads
lids
loads
codes
fads
hides
crowds

zn
blazon
treason
raisin
season
dozen

lm
helm
elm
film
Elmer
realm
whelm

mz
homes
rooms
times
dreams
alms
reams
seams
rims
creams
trims

zd
praised
poised
dozed
prized
advised
aroused
sneezed
razed
amazed
abused

lf
shelf
golf
gulf
self
sylph
wolf

lp
help
scalp
pulp
kelp
whelp
yelp
gulp

lt
knelt
dwelt
halt
built
belt
bolt
moult
colt
dolt
melt

sht
lashed
blushed
cashed
crushed
fished
hushed
pushed
washed
crashed
dashed

sk	kt	kn
ask	baked	bacon
cask	leaked	beacon
dusk	looked	waken
brisk	soaked	token
flask	kicked	reckon
rusk	liked	sicken
husk	raked	broken
task	rocked	blacken
mask	wrecked	beckon
musk	knocked	weaken
ks	lk	gz
lacks	silk	flags
pecks	chalk	sags
racks	elk	nags
tacks	milk	crag
sticks	talk	lags
oaks	sulk	legs
picks	walk	logs
speaks	hulk	fags
peaks	skulk	pegs
cheeks	bulk	bags
gd	ng	ing
jigged	bring	singing
begged	sing	bringing
flogged	wing	smoking
jogged	fling	talking
hugged	strong	eating
lugged	long	morning
drugged	wrong	evening
clogged	song	sleeping
sagged	bang	walking
jagged	sang	seeing
ps	fs	ths
lips	cuffs	months
laps	reefs	deaths

ps	fs	ths
tops	bluffs	hearths
hips	snuffs	fourths
whips	sniffs	sixths
tips	skiffs	sevenths
trips	cliffs	ninths
hops	chiefs	births
drops	briefs	girths
cups	stiffs	depths
ts	sts	ns
pots	posts	once
sits	frosts	mince
huts	costs	prince
dates	masts	lance
mates	crusts	fence
oats	ghosts	dance
nuts	hosts	quince
paints	boasts	trance
taints	toasts	sense
saints	vests	dunce

DIFFICULT WORD ENDINGS FOR PRACTICE

Say the following words over and over again, giving each word ending its full quality.

bobbed	prisms	given	thanked
adopts	bleached	little	certain
happen	tarts	middle	alter
clefts	parsed	width	jewel
laughed	porch	mouths	president
leaves	girls	dishes	access
pattern	bugle	rustle	faucet
bottles	scalped	missed	escort
fiddles	calves	mists	dependence
cloths	chirped	masks	frigid
fourths	Ralph	lodges	rolled
listen	caps	mirth	buckle

bristles	stuffs	hearth	scrimp
dusts	twelfth	marshes	wounds
fists	heaven	hark	lungs
desks	catch	corns	links
ridges	southern	tacks	curtain
arctic	amidst	turned	captor
sources	breadth	scarfs	pencil
forged	bathe	films	penitents
forks	clothed	corpse	wounded
learned	dozens	solves	promises
ached	blest	wakens	permit
carves	lisp	thumbed	effort
curbed	disc	sixth	cure
robs	couch	trunks	salts
depths	pledged	Latin	tackled
soften	sword	attar	triumph
fifth	first	formal	seventh
loved	searched	insurance	mink
debts	burn	tyrant	ninths
northern	giggle	acid	satin
bounds	golf	artist	lever
bridled	halves	convert	trouble
wreath	elms	jurist	vigilance
breaths	kept	wealth	hated
glistens	widen	pigs	ablest
puzzles	lift	mumps	custard
wasp	eighths	paints	exit
clasped	ovens	eighth	sexton

ALLITERATIVE SENTENCES FOR PRACTICE

Alliteration means a repetition of one letter or sound in succession. In olden times it was a characteristic of poetry; now it is used either in prose or poetry. In the following exercises the recurrence of the initial sound denotes *alliteration*.

The following sentences are for the purpose of training one through practice to say clearly and distinctly successive words beginning with the same consonant.

Repeat the following sentences very carefully. Be exact in your articulation, especially of the consonants.

- B. 1. Be boys, but be not bad boys.
2. The big black bear bit the brown bull-dog.
3. The bad boy beat the black bull.
4. The bear broke away and rushed through the bushes and the barren wild.
5. Bravely and blamelessly, before the band of brothers, he bore the bright blue banner blazoned with stars.
6. Benjamin Bramble Blimber, a blundering banker, borrowed the baker's brichen broom to brush the blinding cobwebs from his brain.
7. Balmy breezes bore my bark beneath balconies and bridges, by balustrades and barges, where boys bowed becomingly to beauties; but Bill the boatman bumped the boat against the breastwork of the breakwater.
- D. 1. On a dreary day the sky is dim and dark.
2. The dead dog was called Don.
3. Die doing deeds of dreadful daring.
4. Dan's debt was a dollar and a dime.
5. Down the dark deep road went the deaf dog.
6. Deaf doddering Daniel Dunderhead dictated difficult didactic disingenuousness.
7. Do, Daddy, do dance drolly and delightfully down the drawing-room with dear, dry old David Dandy.

- F. 1. Fanny's fair face was full of fun.
2. Five fishermen filled their nets with finny fish.
3. He failed to find the fish Frank let fall on the fiery furnace.
4. The freight of fresh fruit was frozen by Jack Frost.
5. Flags fluttered fiercely from foreign fleets and fortifications.
6. Fast flew the fiend fighting the fiery flames, flashing fearfully forth.
7. Fie, Fanny, fie; forfeited figs, freely forfeited, for feeble folk, should in fine fingers find first for forty-five feeble folks, a full fill.
- G. 1. Go, get thee gone, gay hunter, with thy gun.
2. He got a golden gift for guiding the gamesters.
3. Gaily the gleaners gathered the glossy golden grain.
4. The great giant gazed gloomily on the glassy glacier.
5. Go, get the garnet and garter from the grand old guardian.
6. Did the good guide forget to gather in the geese and the goats?
7. Gideon Gordon Greglow, the great Greek grammarian, graduated at Grilgrove College.
- H. 1. How had he hired the horse?
2. Has Henry his high hat on his head?
3. Up a high hill he heaved a huge stone.
4. The hackman could not handle the horse's harness.
5. His haughty head was high, and his hands held heavenward.
6. Henry Hingham has hung his harp on the hook where he hitherto hung his hope.
7. Hie, hie, Henry, for it is not the hunting that hurts the heavy horse's heels, but the hammer, hammer, hammer, on the hard high hills.
- J. 1. What is the gem for June?
2. Jack managed to enjoy the jelly and jam.

3. Judge and jury, jogging on a journey, joined a joker.
4. The jury who saw the jockey jump, lodged him in jail.
5. George urged Jack the gypsy to foil him on his journey.
6. Jasper, the jolly juror, justly joked John, the journalist.
7. John, just join Jane and jam the japanned chest of jewels, which the jumping jilting Jack has judged Jockey James to have stolen behind the joists.

- K.**
1. King Cole kicked kettles and kites.
 2. Could the cook carry the copper kettle?
 3. The clumsy kitchen clock click-clicked.
 4. Come countrymen conquer the coming cohorts.
 5. It was unkind to kill the cattle Carl cared for.
 6. Kemuel Kirkham Kames, cruelly kept the kiss that his cousin, Catherine Kennedy, cried for.
 7. Call clearly, Colonel Campbell commanding a close company of Canadians to conceal the cannons, combustibles, commodities curiously cut, in a cave, covered with cactus and cucumbers and cry, "Come, come, come."

- L.**
1. Flow, softly flow, by lawn and lea!
 2. A lily lying all alone along the lane.
 3. Lamely the lion limped along the lawn.
 4. Low lies the lily lingering in the lane.
 5. Like the lean lion he longs for liberty.
 6. The lonely lady left the lighted lamp in the elegant library.
 7. Little lazy limping Lily Lane let a little lame lamb lie loose on the lovely lawn.

- M.**
1. Mary, the maid, must move the mats.
 2. The milkman ate mostly meat for his meal.
 3. Many maids with many mops, mopped the marble monument.

4. Morose mariners and magnanimous men make much magnetism.
5. Many men of many minds were mixing in matters of much moment.
6. Man, master, maid, made mad by many mishaps, moved much more mechanically mid mud and mire.
7. Marlborough managed in a most magnificent manner to mar by military manœuvres, the mischievous machinations of a marvellous multitude of malicious mounted Malemukes, mercurially and malevolently menacing his merry, merry men.

- N.**
1. Neat Nell noticed nothing new.
 2. None know or need to know his name.
 3. No, not, none, neat are not nouns.
 4. The nice man never noticed the new number.
 5. Nine neutral nations negotiated numerous nuptials.
 6. No, the nurse said that the note never came from the North.
 7. Norman Noel named Nancy Nonnely, the nicest niece known to ninety-nine nephews.

- P.**
1. Patty paid a penny for the penpoint.
 2. Did Polly peel the paint from the pipe?
 3. Put the peaches and pears in pots and pans.
 4. Put the piece of pineapple pie on Paul's plate.
 5. The printed paper was properly presented to the President.
 6. Peter Piper picked a peck of pretty prickly pears.
If Peter Piper picked a peck of pretty prickly pears, where is the peck of pretty prickly pears that Peter Piper picked?
 7. Poor pitiable Peter Piper ploddingly picked a peck of piercing pepper-corn; now if poor pitiable Peter Piper ploddingly picked a peck of piercing pepper-corn, where is the peck of piercing pepper-corn which Peter Piper picked?

- QU. 1. Quite queer and quaint is the queen.
2. The quaint Quakers quarreled about the quail.
3. The quotient was the answer to the queer question.
4. The quiet man was quite ready to quit the quarrel.
5. Querulous quips were quoted by quiet Queenie Quilp.
6. Did the quality of the quire of paper qualify paying a quarter for?
7. Quash quarrels quickly; quell quietly unqueenly queries, and giving no quarter to questions quickly quenching our queenly queen's quiet.
- R. 1. Riflemen, riflemen, riflemen, form!
Ready, be ready to meet the storm!
2. Round the rock the ragged rascals ran.
3. Did you see the red ribbon on the robe?
4. The unruly rat rushed under the berry roots.
5. Rich, rare and ripe were the raisins.
6. Round the rough and rugged rocks the ragged rascals rudely ran.
7. Ruefully, roughly rending ragged raiment, round the rugged rocks, the ragged rascals rapidly ran their truly rural races.
- S. 1. She sang soft sad sobbing songs.
2. Sam still insist he sees the ghosts.
3. Such sighs are incense from a heart sincere.
4. He sawed six long slim sleek slender saplings.
5. She sells sea-shells; shall he sell sea-shells?
6. The simple servant seemed to think the silver scissors cost a cent.
7. The squat, square, squinting sweep spluttered and squalled in the surging deep. The squire swam swiftly, and splash! the squinting sweep saved without a crash.
- T. 1. Teasing Tommy took ten tops.
2. Time and tide wait for no man.

3. We take no note of time but from its loss.
4. Tack the tape on the top of the table, Tom!
5. The talkative patient was sitting at the table tasting tea.
6. Take twenty-two tan ties and tie them together.
7. When a twister, twisting, would twist him a twist, for twisting his twist three twists he will twist, but if one of the twists untwist from the twist, the twister, untwisting, untwists the twist.

- V. 1. Vineyards veil vales with vines.
2. Who giveth his love, giveth his life.
 3. She did not value a very valuable voice.
 4. Vivian's vernacular gives vividness to every verse.
 5. The vain wag wailed over his vast wax void weak waffle.
 6. Very vast votes were like vain vague vapor in the void vale of the valley.
 7. Violins and violincellos, vigorously vamped with very versatile voices, vociferating various strains very vehemently, vexes Valentine's violent valet.

- W. 1. Do you wear a worn vest?
2. We want wide ways well wet.
 3. The wag wailed over his wax.
 4. The weary worried wife worshipped wealth.
 5. We wildly wish while wiser workmen win their will.
 6. How much wood would a woodchuck chuck, if a woodchuck would chuck wood?
 7. The weary wag watched and wondered, at the women workers in the way of the west.

- Y. 1. The year is yet young.
2. The youths yelled "Yes, yes."
 3. Yetta bought yards of yellow yarn.
 4. Yesterday the young yellow bird flew away.
 5. As years go by we yearn for our youth.

6. Yelled and yelped the yeoman's youngsters in yesterday's yacht and yawl.
7. The young girl mixed the yellow yolks and yeast in a yellow bowl.

- Z.
1. Zounds! Ye Zouaves! Zounds!
 2. Zig-zagged zinc zones and zithers.
 3. Zero weather gives us zest and zeal.
 4. The zany's zest and zeal was centered in Zoology.
 5. Zippy saw the Zulu and Zebra at the Zoo.
 6. Zealous Zachary saw the Zanzibar Zulu.
 7. The people were amazed at the zig-zagging Zeppelin.

- CH.
1. The chief cheated at checkers.
 2. The child choked on the chocolate.
 3. The chap chiseled a chain, chair, and a chicken.
 4. The children chose to use chalk for checking the china.
 5. Cheering, Champion Charles chased children, chickens, and chipmunks.
 6. The child's choice was chops instead of chilled chicken and cheese.
 7. The Chief's Chinese children chattered cheerily about the cherries, chrysanthemums, and chickens in China.

- WH.
1. From whence and where came the white whorl?
 2. Whitney was whittling and whistling.
 3. The whale wheeled, whirred, and whirled in the whirlpool.
 4. He whimpered whilst the Whig wheezed and whispered.
 5. The white wheat and whortleberries are on the wharf.
 6. He wheeled the wheelbarrow of whitefish to the wharf.

7. What whim led White Whitney to whittle, whistle, whisper, and whimper near the wharf, where a floundering whale might wheel and whirl?

SH. 1. Should she use the sharp shears?

2. She uttered a sharp shrill shriek.
3. The shabby shiny shawl was lost in the shoe shop.
4. She shrilly shouted when she saw the shining shark near the shore.
5. She shopped for shoes, shawls, and shades.
6. Shouting, shaking, and shivering they left the shell-shattered ship.
7. She shuffled shoeless, shuddering, shrinking, shrieking, and shouting at the shrewmouse.

TH. 1. Through thick and thin the thief still ran.

2. Theda and Theodore thought that the athletes were enthusiastic.
3. Thrifty Ethel's thread and thimble were thrown through the window.
4. Thrice six thick thistle sticks thrust straight through three throbbing thrushes.
5. Theo thought that thrice three and thirty theclas were in the air.
6. The thought that sticks to me thoroughly through thick and thin, is that that *that* that that young lady has just parsed is a pronoun.
7. Theophilus Thistle, the successful thistle-sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; now, if Theophilus Thistle, the successful thistle-sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou, in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle-sifter.

CHAPTER IV

PRONUNCIATION

PRONUNCIATION is the giving of the proper sound and accent to the word. The standard of pronunciation is not exactly the authority of any dictionary or of any specialist who is an authority on pronunciation, but it is the present usage of literary and well-bred society.

If you wish to speak well, you must have enough words at your command to be able to adequately express yourself, you must be able to pronounce words correctly. Get the dictionary habit. Increase your vocabulary by writing down and daily repeating correctly three new words, with their definitions. You will be surprised to note how often you will hear those words spoken around you. Gradually they will become part of your own speech and you will unconsciously use them.

The drills that follow are for the purpose of establishing good pronunciation through the practice of: rhythm, accent, and words often mispronounced.

Rhythm

The word rhythm means a measured flow of movement. Rhythmic time governs the movements of all parts of the body in harmonious adjustment. It gives one a feeling of ease, power, and balance.

All spoken language possesses rhythm. We usually think of rhythm only in connection with poetry, but there is also a rhythm in prose, which imitates the measured movements of the body in speech.

In the reading of prose, as well as verse there is a rhythmic movement that has a physiological basis. It is characterized by alternation of tension (stress) and relaxation. In the larynx an alternate tension and relaxation of the vocal cords takes place when producing sound, and a succession of heavy and light sounds, or accented or unaccented syllables occurs with this action and reaction of the larynx.

Rhythm in language is meter. A proper feeling for rhythm is a great aid in the pronunciation of our words, as it determines how much accent is placed on a particular syllable, and it gives distinctness, firmness and fluency to one's enunciation.

EXERCISES FOR RHYTHM

1. Chant the following exercises without force or effort, using a loud or soft tone as indicated by the letters, *l* meaning loud and *s* meaning soft. The change should occur only in the intensity of the tone, the pitch remaining the same throughout.

lah — lah — lah — lah — lah
l l l l l

lah lah — lah lah — lah lah — lah lah — lah lah — lah
l s l s l s l s l s l

lah lah lah — lah lah lah — lah lah lah — lah lah lah — lah
l s s l s s l s s l s s l

The following sounds may be taken in turn, using the same form as above:

bah	gah	sah	yah
dah	hah	tah	zah
fah	jah	vah	wah

2. Chant the following exercise without force or effort, using a loud or soft tone as indicated by the letters, *l* meaning loud and *s* meaning soft. The change should occur only in

the intensity of the tone, the pitch remaining the same throughout.

(*L* — Loud tone. *S* — Soft tone.)

ay ah — ay ah — ay ah — ay

l s l s l s l

ah oo — ah oo — ah oo — ah

l s l s l s l

aw oh — aw oh — aw oh — aw

l s l s l s l

er oy — er oy — er oy — er

l s l s l s l

oo ee — oo ee — oo ee — oo

l s l s l s l

air eh — air eh — air eh — air

l s l s l s l

ur aw — ur aw — ur aw — ur

l s l s l s l

oo oh — oo oh — oo oh — oo

l s l s l s l

ah air — ah air — ah air — ah

l s l s l s l

ah er — ah er — ah er — ah

l s l s l s l

oo ah — oo ah — oo ah — oo

l s l s l s l s

3.

ah et ee aw — ah et ee aw — ah et ee aw — ah et ee aw — ah

l s s s l s s s l s s s l s s s l

at et oo ot — at et oo ot — at et oo ot — at et oo ot — at

l s s s l s s s l s s s l s s s l

ay ee oo er — ay ee oo er — ay ee oo er — ay ee oo er — ay

l s s s l s s s l s s s l s s s l

air oo oh ut — air oo oh ut — air oo oh ut — air oo oh ut — air

l s s s l s s s l s s s l s s s l

aw ah et ee — aw ah et ee — aw ah et ee — aw ah et ee — aw
l s s s l s s s l s s s l s s s l

ot at it oo — ot at it oo — ot at it oo — ot at it oo — ot
l s s s l s s s l s s s l s s s l

er air ee oo — er air ee oo — er air ee oo — er air ee oo — er
l s s s l s s s l s s s l s s s l

ut ah oo o — ut ah oo o — ut ah oo o — ut ah oo o — ut
l s s s l s s s l s s s l s s s l

ee ah er ut — ee ah er ut — ee ah er ut — ee ah er ut — ee
l s s s l s s s l s s s l s s s l

et ah er ut — et ah er ut — et ah er ut — et ah er ut — et
l s s s l s s s l s s s l s s s l

Accent

Every language has its own peculiar intonation. It stands in a certain key or, it might be said, is sung according to a certain melody. When accent was first introduced, the marks indicating accent interpreted the tone or pitch of the voice in pronouncing syllables. The acute accent meant a higher pitch; the grave, a lower pitch of the voice on the same syllable. The spoken language was therefore melodious. To-day, so far as pronunciation goes, we make no difference between the acute, the grave and the circumflex accent. Accent means to us stress or emphasis placed in pronunciation upon a certain syllable in a word. In the old English, the words bore the Germanic accent on the first root syllable, and the inflectional parts remained unaccented as now, most English words having only one accent; but in the case of a word of three or more syllables, we may also have a secondary accent. This secondary accent is scarcely noticeable in ordinary speech.

Accent does not always imply tonal loudness of a syllable in comparison to the non-loudness of an unaccented syllable. There are various degrees of accent. A proper feeling for rhythm is necessary to determine exactly how much accent

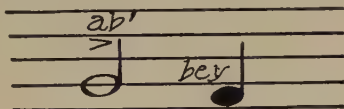
to place upon any particular syllable. Accent is often felt rather than heard.

As accent in speech is analogous to accent in music, the following corrective exercises are given with music and rhythm. The rhythm best suited is eighty-four beats (tap table with pencil) to the minute.

EXERCISES FOR ACCENT

1. Words of two syllables accented on the first syllable.

Repeat the following list of words, giving the first syllable more accent or emphasis than the second, as:

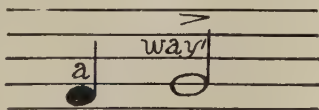


la'la — ab'bey
la'la — ab'sent
la'la — ber'ry

a'ble	al'cove	ba'by	bot'tle	both'er
ac'id	al'so	bal'ance	ber'ry	but'ton
a'cre	an'gle	bal'lad	bet'ter	bot'tom
ac'tion	an'chor	ban'ner	but'ter	bos'om
act'or	an'swer	ban'tam	Bi'ble	buck'et
ac'tress	A'pril	bar'gain	bil'low	pen'ny
Ad'am	ar'mor	bas'ket	bod'ice	ta'ble
ad'junct	Au'gust	bat'tle	bod'y	dan'dy
af'ter	at'tic	beg'gar	bol'ster	let'ter
al'ter	awn'ing	bee'tle	bo'rax	wa'ter

2. Words of two syllables with the accent on the last syllable.

Repeat the following words, giving the last syllable more accent or emphasis than the first, as:

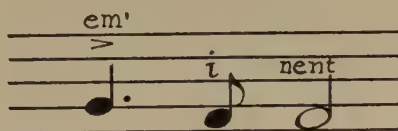


la la' — a way'
la la' — as sign'
la la' — be lieve'

re ceive'	re turn'	a light'	ac cord'	com pute'
ac count'	con fer'	a void'	in dent'	con fess'
al low'	co erce'	ca boose'	a chieve'	con ceal'
be low'	re duce'	cha rade'	in cur'	con fide'
be side'	pro mote'	Chi nese'	mis take'	con sent'
be gin'	pro duce'	cock ade'	re sult'	con geal'
de cide'	su preme'	com bine'	pre sume'	ef fect'
de duct'	pro ceed'	com mence'	pre serve'	es tate'
suc ceed'	in clude'	com mand'	re cite'	rac coon'
re cede'	ac cost'	com mute'	re cline'	ap proach'

3. Words of three syllables accented on the first syllable.

Repeat the following words, giving the first syllable more accent or emphasis than the second and third:

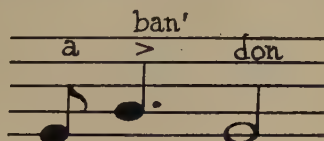


la'la la — em'i nent
 la'la la — em'per or
 la'la la — em'pha size

em'e rald	rec're ate	fil'i al
en'e my	re'gen cy	flat'ter y
en'er gy	sen'si tive	flex'i ble
en'ti ty	fal'la cy	fluc'tu ate
en'ter prise	fa'ther hood	flut'ter ing
e'qui poise	fan'ci ful	fol'low ing
es'ti mate	fac'ul ty	ref'er ence
ex'e cute	fa'vor ite	sec'u lar
fab'ri cate	fat'u ous	sen'ti ment
rea'son ing	feath'er y	sep'a rate
rec'og nize	Fed'er al	se'ri al
rec'ti tude	fel'low ship	sim'i lar
red'o lent	fe'ver ish	sol'i tude
reg'is ter	fil'a ment	sim'pli fy
sen'su al	fish'er man	se'ri ous

4. Words of **three syllables** accented on the **second syllable**.

Repeat the following words, giving the second syllable more accent or emphasis than the first and third, as:

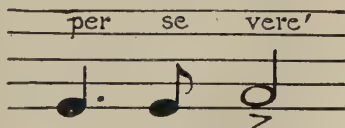


la la'la — a ban'don
la la'la — ad mon'ish
la la'la — a bolis'h

a ban'don	bron chi'tis	con junc'tive
a bol'ish	bo rac'ic	con nec'tive
de cep'tion	car bol'ic	con sid'er
dis burse'ment	e lu'sive	con tent'ed
ad mon'ish	com mit'tee	con struc'tion
ad ven'ture	com pla'cent	con tin'ue
al bu'men	com part'ment	con trac'tor
al pac'a	a part'ment	cor rup'tion
a ro'ma	el lip'sis	cor rec'tion
as ton'ish	ces sa'tion	e lev'en
ba na'na	con clu'sion	so na'ta
be com'ing	el lip'tic	splen et'ic
be hav'ior	con fec'tion	stal ac'tite
be lit'tle	con fu'sion	sta tis'tics

5. Words of **three syllables** accented on the **third or last syllable**.

Repeat the following words, giving the third syllable more accent or emphasis than the first and second, as:

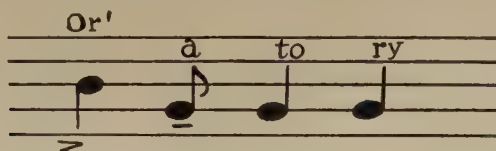


la la la' — per se vere'
la la la' — in ter ject'
la la la' — im ma ture'

gren a dine'	un der neath'	su per sede'
gren a dier'	un der pay'	su per vise'
guar an tee'	pre dis pose'	un der cut'
un der mine'	moun tain eer'	un der write'
im ma ture'	in ter mit'	un der line'
im por tune'	in ter ject'	su per vene'
in com plete'	in ter fere'	con tra dict'
in cor rupt'	in ter cede'	un der lie'
nom i nee'	in se cure'	po lo naise'
su per heat'	in dis creet'	pir ou ette'
un a wares'	in di rect'	pi o neer'
un be lief'	in dis pose'	non pa reil'
un der sign'	in com mode'	per se vere'
un der rate'	in ex act'	stock i net'
un der pin'	su per pose'	mis con ceive'
un der stand'	su per scribe'	mis de mean'

6. Words of four syllables accented on the first syllable.

Repeat the following words, giving the first syllable more accent or emphasis than the second, third, or fourth:



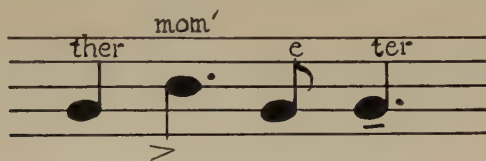
la'la la la — or'a to ry
 la'la la la — lit'er a ry
 la'la la la — tem'po ra ry

lit'er a ture	prac'ti ca ble	per'i win kle
es'ti ma ble	vi'o la ble	vi'o la tor
es'pi o nage	pow'er ful ly	per'fo ra tor
tem'per a ture	pos'i tiv ism	pel'li to ry
tem'per a ment	pop'u lar ize	pen'sion a ry
tem'po ra ry	pon'der a ble	vis'ion a ry
trib'u ta ry	pleas'u ra bly	vis'u al ize
ven'er a ble	pit'i a ble	vit'i cul ture

veg'eta ble	lit'er a ry	vol'a til ize
vir'tu al ly	pred'i ca ble	pas'sion ate ly
vol'un ta ry	prac'ti cal ly	par'ti ci ple
vul'ner a ble	prac'ti ca bly	par'si mo ny
ver'ti cal ly	pos'i tive ly	par'al lel ism
pres'by ter y	par'a sit ism	or'a to ry
pred'i ca tive	pis'ca tory	op'er a tive
pref'a to ry	par'ri cid al	op'po site ly

7. Words of four syllables accented on the second syllable.

Repeat the following words, giving the second syllable more accent or emphasis than the first, third, and fourth:

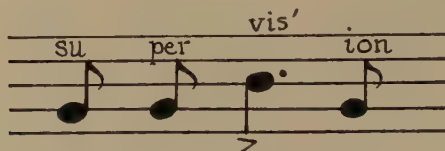


la la'la la — ther mom'e ter
la la'la la — ma chin'e ry
la la'la la — gym na'si um

gym na'si um	im mor'tal ize	sub stan'ti ate
il lu'mi nate	im mun'i ty	il log'i cal
hi la'ri ous	im mov'a ble	su per'flu ous
hu man'i ty	im per'a tive	su pe'ri or
hy drom'e ter	im ped'i ment	su per'la tive
hy poc'ri sy	in cip'i ent	sus cept'i ble
il lit'er ate	in com'pe tent	syn po'si um
in cor'po rate	in con'gru ous	in crim'i nate
in con'se quent	in dif'fer ent	tech nol'o gy
in cog'ni to	in dig'ni ty	te lep'a thy
in dic'a tive	le git'i mate	te mer'i ty
in cred'u lous	ma hog'a ny	tem pes'tu ous

8. Words of four syllables accented on the third syllable.

Repeat the following words, giving the third syllable more accent or emphasis than the first, second, or fourth:



la la la'la — su per vis'ion
 la la la'la — trans por ta'tion
 la la la'la — un a ba'ted

trep i da'tion
 hab i ta'tion
 hor i zon'tal
 im i ta'tion
 in crus ta'tion
 in di ges'tion
 lim i ta'tion
 des ti tu'tion
 en gi neer'ing
 ep i dem'ic
 e qui noc'tial
 ev a nes'cent
 ex ca va'tion
 trans mi gra'tion
 in cli na'tion
 in car na'tion

in co he'rent
 in de pen'dent
 leg is la'tion
 lo co mo'tive
 di a be'tes
 en ter tain'ing
 ep i der'mis
 ad o les'cent
 leg is la'tive
 sup ple'men'tal
 su per scrip'tion
 tran spi ra'tion
 sur rep ti'tious
 su per vis'ion
 the o ret'ics
 su per struc'ture

trans cen dent'al
 trans plan ta'tion
 trans for ma'tion
 sup pli ca'tion
 trib u la'tion
 ul ti ma'tum
 un ac quaint'ed
 ad o ra'tion
 ad van ta'geous
 un a ba'ted
 un a vail'ing
 un fa mil'iar
 un ex plo'sive
 val u a'tion
 va ri a'tion
 ven ti la'tion

WORDS OFTEN MISPRONOUNCED

In the pronunciation of words, we must be accurate in the making of the vowels and consonants, and in applying these sounds in given words according to standard usage.

Words are often mispronounced for various reasons, some of which are:

1. When words have slurred sounds or glides.
2. When words have silent letters.
3. When words have letter or sound equivalents.
4. When words are especially difficult or strange.

1. Words having slurred sounds — glides.

A glide in pronunciation is the joining of two successive sounds without a break; that is, to pass or glide without apparent effort from one sound to another.

In the following exercises, the vowel in *italics* is not sounded, the voice simply gliding from the consonant before the vowel to the consonant following.

Repeat the following words, slowly and smoothly, in a gliding manner without a break:

arson	devil	parson	wooden
basin	bacon	glisten	gladden
beaten	fasten	mason	person
token	dozen	haven	poison
blacken	easel	Hazel	raisin
blazon	eleven	moisten	raven
button	rotten	heaven	deaden
mitten	beacon	loosen	reason
cotton	enliven	prison	redde <i>n</i>
taken	even	kitten	listen
craven	evil	listen	sadden
mutton	falcon	lesson	seven
leaven	beckon	leaden	fasten
broken	ravel	bitten	shovel
reckon	garden	damson	treason
sicken	garrison	mutton	shrivel
sudden	season	token	lessen
lesson	swivel	heathen	venison
driven	vixen	weaken	weazen

2. Words having silent letters.

The following words contain letters which are not sounded. Practice saying each one correctly, at the same time noting the silent letters, which are printed in bold italics.

acknowledge	catch	dispatch
adjudge	caught	doubt
aghast	cayenne	dough
aisle	chasten	doughty
almond	chalk	drudge
alms	champagne	drought
although	clutch	dudgeon
apostle	cologne	dumb
apothegm	column	Dutch
arraign	comb	edge
christen	condemn	eight
asthma	condign	epistle
Autumn	consign	escutcheon
bacchanal	corps	etch
badge	could	exhaust
ballet	crayon	exhibit
balm	crotch	exhilarate
batch	crochet	exhort
benign	catacomb	fasten
blotch	crow	follow
botch	crumb	falcon
bridge	crutch	feign
brougham	cudgel	fellow
bristle	czar	fetch
chestnut	croquet	fight
bouquet	dahlia	flight
calf	daughter	foreign
calk	deign	fought
callow	delight	fraught
calm	design	fright
calves	despatch	furlough
campaign	diaphragm	furrow
catalogue	dishonest	ghastly
castle	dishabille	ghoul
catarrh	dislodge	gingham

gladden	kiln	night
glisten	kitchen	nought
gnarl	knack	nudge
gnash	knapsack	offhand
gnome	knave	offset
gnaw	knead	offspring
gristle	knee	often
grown	kneel	ohm
growth	knew	onslaught
grudge	knife	ostler
gudgeon	knit	ought
halve	knob	palmy
handkerchief	knoll	paradigm
handsome	know	partridge
harangue	knot	pedagogue
hatch	knowledge	penknife
hatchet	knuckle	pestle
haughty	lamb	pique
hasten	listen	pitch
hedge	ledge	pledge
height	light	plight
heir	limb	plough
high	llama	plumb
hitch	lodge	pneumatic
honest	malign	pneumonia
honor	narrow	poignant
hour	masque	pontiff
hostler	match	pooch
hymn	mellow	porridge
hustle	mortgage	possess
impugn	might	psalm
inveigh	mignonette	pshaw
island	misjudge	ptomaine
isle	mosque	pudgy
itch	mumm	puff
isthmus	myrrh	psychology
jostle	naught	plumber
Jonah	neigh	psalter
judge	nestle	reign
Khedir	nigh	rheumatism

<i>rhinoceros</i>	<i>sleight</i>	<i>vague</i>
<i>rhododendron</i>	<i>slough</i>	<i>veldt</i>
<i>rhomb</i>	<i>smudge</i>	<i>vetch</i>
<i>rhubarb</i>	<i>solder</i>	<i>victuals</i>
<i>rhyme</i>	<i>solemn</i>	<i>viscount</i>
<i>rhythm</i>	<i>soften</i>	<i>vignette</i>
<i>ridge</i>	<i>sorrow</i>	<i>vogue</i>
<i>right</i>	<i>sought</i>	<i>walk</i>
<i>rogue</i>	<i>stalk</i>	<i>watch</i>
<i>rower</i>	<i>stitch</i>	<i>watt</i>
<i>rowlock</i>	<i>stretch</i>	<i>wedge</i>
<i>ruff</i>	<i>switch</i>	<i>Wednesday</i>
<i>rustle</i>	<i>synagogue</i>	<i>weigh</i>
<i>salve</i>	<i>talk</i>	<i>weight</i>
<i>sabot</i>	<i>taught</i>	<i>whistle</i>
<i>sallow</i>	<i>thatch</i>	<i>who</i>
<i>salmon</i>	<i>thigh</i>	<i>wrist</i>
<i>scene</i>	<i>thorough</i>	<i>whole</i>
<i>scent</i>	<i>thought</i>	<i>wholly</i>
<i>scepter</i>	<i>through</i>	<i>whom</i>
<i>schilling</i>	<i>thumb</i>	<i>whoop</i>
<i>schism</i>	<i>thyme</i>	<i>whose</i>
<i>scimitar</i>	<i>Thomas</i>	<i>wight</i>
<i>scion</i>	<i>tight</i>	<i>wrestle</i>
<i>scissors</i>	<i>thisle</i>	<i>wretch</i>
<i>Scotch</i>	<i>tongue</i>	<i>wrinkle</i>
<i>scratch</i>	<i>tow</i>	<i>write</i>
<i>scuffle</i>	<i>tomb</i>	<i>wrong</i>
<i>sedge</i>	<i>toward</i>	<i>wrought</i>
<i>shepherd</i>	<i>trestle</i>	<i>wren</i>
<i>sigh</i>	<i>Tzar</i>	<i>wrung</i>
<i>sirrah</i>	<i>undoubted</i>	<i>wreath</i>
<i>sledge</i>	<i>unfasten</i>	<i>yacht</i>

3. Words having letter or sound equivalents

The following words contain letters which are sounded as another sound in that particular word.

Practice saying each one correctly, noting the equivalent sound for the letter. Repeat many times until the correct pronunciation is established.

1. Words in which the letter *c* takes the sound of *k* or *s*.

a. The letter *c* takes the sound of *k* usually when it precedes the vowels *a*, *o*, *u*.

cab	caddie	calico	camp
cabbage	cadence	calf	campaign
cabin	cadet	calendar	calumny
cabinet	cafe	caliber	calumet
cable	cage	caliph	calm
caboose	cajole	camera	call
cocoa	cake	camel	calk
cackle	calamity	cameo	calyx
cactus	calcify	came	cannon
cad	calcine	cambric	canoe
canary	camphor	coast	cute
cannot	canine	coach	cut
cancer	canker	coarse	curve
candle	candy	coal	cushion
canal	cane	coat	curse

b. The letter *c* takes the sound of *s* usually when it precedes the vowels *e*, *i*.

cease	center	cemetery	censor
cedar	cerebral	central	census
ceiling	certain	ceremony	century
cell	citrate	cerebrum	cessation
cent	cider	circle	cession
cereal	cinch	citizen	cylinder
cere	cinder	citron	cycle
celebrant	circulate	civic	cyclone
celestial	celebrate	civil	cyst
cellar	celibacy	celery	cymbal
cement	celluloid	censure	centipede

2. Words in which the letters *ph* and *gh* take the sound of *f*.

a. The letters *ph* take the sound of *f*.

physic	pharmacy	phial
phaeton	pharynx	philanthropy
phalanx	phase	philosopher
phantasm	pheasant	phonetic
phantom	phenix	phonics
Pharisee	phenomenon	phonogram
phosphite	photo	phonograph
photograph	phototype	phrase
phrenic	physical	physician
physique	physics	physiology

b. The letters *gh* takes the sound of *f*.

rough	Gough	draught
laugh	cough	laughter
tough	slough	toughen
trough	enough	roughen

3. Words in which the letter *s* takes the sounds of *z*, *sh*, and *zh*.

a. The letter *s* takes the sound of *z*.

rose	ears	his	because
close	ease	has	was
these	those	nose	does
as	raise	raisin	prison
reason	scissors	season	weasel

b. The letter *s* takes the sound of *sh*.

sure	sugar	surety	assure
insure	surely	assurance	insurance
issue	issuing	fissure	tissue

c. The letter *s* takes the sound of *zh*.

leisure	usual	fusion	composure
explosion	treasure	closure	profusion
adhesion	pleasure	division	delusion
Parisian	confusion	cohesion	confusion
Osier	provision	usury	allusion

4. Words in which the letters *qu* take the sound of *k*.

pique	liquor	mosque	sacque
piquant	quoin	mosquito	bouquet
Jacquerie	oblique	bisque	croquet
lacquer	technique	masque	croquette
lacquey	besique	masquerade	quatre
liqueur	unique	racquet	quay

5. Words in which the letters *ch* take the sounds of *k* or *sh*.

a. The letters *ch* take the sound of *k*.

chyle	chronogram	chrysalis
chasm	chalcedony	chaos
chaotic	chameleon	character
chemist	chemical	echo
chloral	chemistry	chirography
chlorine	chlorate	chiropodist
choler	chord	chorister
chorus	christen	christian
christmas	chromatic	chromoscope
chrome	chromo	chronic

b. The letters *ch* take the sound of *sh*.

chagrin	champagne	chasse
chaise	chapeau	charade
chalet	chaperon	charivari
challis	chandelier	charletan
charlotte	Chartreuse	chasseur
chateau	Chatelaine	chauffeur
chemise	Chemisette	chenille
cheroot	chevron	chic
chiffonier	chiffon	chivalrous
chef	chute	chicane

6. Words in which the letters *ci*, *ce*, *si*, *se*, *ti*, take the sound of *sh*.

gracious	excursion	nauseous	action
ancient	omission	ocean	addition
delicious	passion	portion	friction
ferocious	pension	station	nation
luscious	permission	vicious	notion

7. Words in which the letter *g* takes the sound of *j*.

gem	raging	oblige	urge
gin	religion	stage	sage
germ	ginger	page	agent
gill	margin	rage	huge
giant	fragile	carriage	George

8. Words in which the final letters *ed* takes the sound of *t*.

ached	fussed	milked	wrapped
heaped	missed	hissed	looked
kicked	leaped	worked	sliced
kissed	picked	talked	rocked
knocked	locked	priced	rinsed

9. Words in which the letter *n* takes the sound of *ng*.

ankle	donkey	pink	wrinkle
bank	Frank	plank	twinkle
blink	links	sank	blink
bunk	uncle	tank	prank
chink	trunk	thank	think

10. Words in which the letter *x* takes the sounds of *gz* and *z*.a. The letter *x* takes the sound of *gz*.

exact	exalt	examine	exaggerate
exempt	exhaust	example	exasperate
exert	exhibit	exonerate	executive
exhort	exotic	exorbitant	exemplary
exist	exult	exemption	exhilarate

b. The letter *x* takes the sound of *z*.

Xenophon	Xebec	Xylogen	Xyloid
anxiety	Xenium	Xylograph	Xyloidin
Xanthein	Xyst	Xylography	Xylo
Xanthic	Xylophone	Xylotile	Xylite
Xanthous	Xanthippe	Xanthic	Xyris

11. Words in which the letters ou, ow, au, aw, take the sound of a (all).

ought	bought	caught	awful
bauble	brought	taught	Autumn
haul	fought	daughter	author
maul	thought	awkward	haughty
Paul	sought	fault	augur

12. Words in which the letters ew, eau, iew, eu, ui, take the sound of u (mule).

stew	few	newt	beauty
pew	mew	duel	fuel
lewd	view	stewed	ewe
dewy	suit	new	pewter
steward	sewer	lieu	suicide

13. Words in which the letter i takes the sound of y (yet).

junior	opinion	vermillion	billion
union	savior	christian	trillion
onion	senior	clothier	cotillion
million	stallion	spaniel	scullion
Daniel	bunion	Crillion	quadrillion

14. Words in which the letters e, ey, ai, ea, ei, take the sound of a (fate).

bouquet	they	neighbor	vein
convey	neigh	prey	weight
croquet	obey	reign	whey
disobey	weigh	train	grey
freight	break	veil	reindeer

15. Words in which the letters i, ea, ei, ie, take the sound of e (me).

machine	trio	police	routine
fatigue	magazine	valise	steam
merino	marine	ream	vaseline
caprice	mezzanine	receive	field
cerise	farina	submarine	believe

16. Words in which the letter a takes the sound of o (not).

what	quart	quarrel	wander
quality	squash	swallow	wash
quarrel	swamp	wallet	wasp
wand	swan	wallop	watch
squab	walrus	wampum	yacht

17. Words in which the letters ar, er, ear, ir, or, take the sound of er (her).

author	deserve	earth	first
mustard	dearth	heard	anchor
orchard	lantern	hearse	doctor
reserve	pattern	birth	pastor
cellar	early	circle	sailor

18. Words in which the letters o, oo, ou, take the sound of u (cup).

among	cover	Monday	wonder
love	covet	touch	tongue
blood	done	won	oven
color	dove	ton	money
company	flood	worry	honey

19. Words in which the letters a, e, ea, ei, take the sound of a (air).

bare	rare	parent	there
fare	there	bear	scarce
wares	hare	spare	share
care	mare	scare	careful
dare	glare	pear	beware

20. Words in which the letters u, o, ou, ui, ue, ew, take the sound of oo (food).

rude	ruin	group	to
rumor	gruel	do	cruel
crucial	crude	crew	prudish
cruet	brute	truth	cruise
fruit	true	strew	juice

21. Words in which the letters ea, ua, e, take the sound of a (arm).

heartburn	heartiness	heartless
heart	guard	sergeant
hearten	hearth	heartly
heartsease	heartily	sergeancy

22. Words in which the letters a, ai, ay, ea, ei, ue, take the sound of e (met).

any	guest	health
said	many	wealth
says	weather	healthy
feather	leather	wealthy
friend	heather	stealth

23. Words in which the letters ee, ui, o, y, ie, u, take the sound of i (it).

been	busy	business
build	built	building
women	myth	mythical
sieve	sienna	mystify
mystic	mystery	mysterious

24. Words in which the letters oa, oe, ow, ew, ou, au, take the sound of o (no).

roam	toe	show
foe	loam	snow
grow	slow	blow
sew	dough	boat
soul	know	chauffeur

25. Words in which the letters o, u, ou, take the sound of oo (book).

wolf	full	would
bulletin	put	could
bullion	bullet	bushel
bully	bulrush	bulwark
pull	woman	bush

4. Special words for practice

The following words are very often mispronounced. Do you know how to say them correctly? Verify your pronunciation of each word with that given in a standard dictionary. Check off any word that you have mispronounced. Repeat each one aloud correctly until the right way becomes the natural way.

and	Archduke	bellows
across	alibi	brassiere
advertisement	architect	breath
arithmetic	assignee	boudoir
athletic	adobe	breadth
aeroplane	avouirdupois	bayou
American	allopathy	buoy
anemone	appreciate	been
avenue	alias	breathe
adult	armistice	bas-relief
address	aged	bade
abdomen	autonomy	boquet
ampere	adamantine	bourgeois
antipode	associate	brigand
acumen	artificer	buffet
Antipodes	absurd	benignant
asterisk	acclimated	can
aplomb	azure	catch
alpaca	amenity	champion
ameliorate	ask	chimney
attache	arctic	cordial
aggrandize	amenable	coiffeur
aggrandizement	acoustic	chagrin
albumen	agile	charmeuse
archaic	accompanist	chauffeur
asphalt	apropos	camouflage
aria	audacious	chaise
admiral	bronchial	combatant
applicable	because	cognomen
archangel	blase	'cellist

consolatory	different	epitome
combative	décolleté	exercise
constable	dishabille	erratic
conduit	debut	examine
chicanery	depot	esoteric
courtesy	direct	elite
culinary	dias	eustachian
choleric	direction	eleemosynary
calliope	detour	explicable
cadaver	diplomacy	agency
cupola	demoniacal	for
chiffon	débris	facetious
Cairo	detonation	flaccid
Cheops	daguerreotype	foyer
cleanly	disreputable	fiancé
column	disputable	February
cabaret	deficit	formidable
chastisement	detail	fellow
cemetery	demense	faucet
coadjutor	dirigible	facade
chic	derisive	fifth
conversant	defect	facile
cousin	Don Quixote	from
creek	despicable	figure
connoisseur	docile	geography
circuitous	dilatory	gymnasium
coupon	duty	government
chiropodist	decade	graduation
condolence	depths	gratis
catastrophe	denunciatory	geyser
centenary	deprecatory	gouge
chirography	diplomacy	granary
chiffonier	desultory	garage
debonair	every	grammar
duke	engine	grimace
due	elephantine	grievous
data	enunciate	gondola
Daniel	evening	glycerine
drama	educated	gaping

genuine	insignia	massage
grimy	integer	mirage
gallery	interstice	machination
gallows	impious	municipal
guerilla	integral	museum
gluten	impotent	mausoleum
history	isolate	masseur
heinous	Italian	massuese
houses	jardiniere	Matthew
hysteries	jugular	morning
hangar	just	mischievous
hearth	kiln	Marseillaise
Herculean	lingerie	mayonnaise
height	laboratory	misanthrope
harass	Latin	magi
humor	licorice	midas
humble	lasso	mobile
hieroglyphics	legend	mezzanine
handkerchief	lenient	menu
his	library	maniacal
has	levator	naivete
house	livelong	new
hydropathy	listen	northern
inveigle	lyceum	nonchalance
inplacable	linger	napery
inexorable	longevity	nausea
indisputable	Louvre	nasal
idiosyncrasy	lamentable	nuptial
indict	lithography	nape
iron	lorgnette	nonpareil
irreparable	length	of
inherent	literature	off
illustrate	lucid	occult
inimical	mange	out
inquiry	mesne	optometrist
idea	Mater	• obesity
itinerary	memoir	obese
infamous	moire	often
ignoramus	morale	orgy

ordeal	prelate	specific
picture	peony	stupid
poignant	prestige	singer
pulchritude	pumpkins	southern
perspiration	pseudonym	satin
pedagogue	portiere	supper
Pompeii	poise	suburb
Portuguese	parentheses	schottische
Pentateuch	quay	shrapnel
prescience	recognize	saute
proboscis	regime	sinecure
pyramidal	research	sacrilegious
pique	rebut	transient
patriot	roue	trousseau
protege	room	tune
pathos	rinse	tube
pursuit	résumé	tedious
pergola	recuperate	tulip
profile	respite	terpsichorean
perhaps	route	Tuesday
piano	rule	trough
pumpkin	repartee	troche
partner	replica	twaddle
pianist	repertoire	taupe
presentation	reredos	tarpaulin
progress	recitative	technique
poem	rouge	tête-a-tête
poetry	reservoir	table d'hôte
program	such	theatre
palaver	saccharine	tiny
precedence	symphony	them
poultry	sarsaparilla	usually
pattern	sesame	umpire
precedents	schism	ukulele
pannier	smoothe	vintage
pantomime	statistics	vaudeville
prefatory	strength	veterinary
patois	satiate	vagary
posse	satiety	vehement

voile
valet
was
weather
whether
widow

what
while
wrestle
width
whistle
with

yesterday
yes
your
zoology
zealot
Zodiacal

SPECIAL SENTENCES FOR PRACTICE

These selections have been gathered from various sources and will prove excellent practice material.

Repeat each sentence slowly, clearly, and distinctly a number of times, giving energetic and complete articulation to every word.

1. Three thirty three.
2. I see the shining sun.
3. She sells sea-shells.
4. That lasts till night.
5. Boil the oil in the boiler.
6. They caught the kite near the chasm.
7. In Africa are vast wastes and deserts.
8. He insists that we should not trust the trusts.
9. He stood forth bound hand and foot.
10. On either side an ocean exists.
11. I will sing a song with thee.
12. Do not breathe thickly or quickly.
13. The robber robbed the people.
14. He had a brief view of the bridge.
15. Both of the girls wept bitterly.
16. The orange is dry and hard.
17. A dry day is better than a wet day.
18. The gardener planted twelve vines.
19. Caw again! Caw again!
20. We saw a ripe peach from Panama.
21. The teacher gave us a drawing lesson.
22. We had cold slaw and vinegar.
23. This is the seventh time.
24. His small eyes were blue.
25. Their hoary heads held high in the air.
26. The rough and rugged rocks.
27. We play in the morning and evening.
28. The cricket kept creeping across crevices.
29. He played under the apple-tree.

30. A brutal cruel copper went to ruin.
31. How pure the air in June, how sweet the birds in tune!
32. Fair the views and soft the sunset hue.
33. A drum, a drum, Macbeth doth come!
34. The love of the dove for the mate is a touching sight.
35. He could pull me a bushelful of good berries.
36. The good woman stood to look at the wolf.
37. It may be my fate to win both fame and blame.
38. Here it comes sparkling, and there it lies darkling.
39. In vain to weigh his words.
40. To arms! To arms! Charge, Chester, charge!
41. The bat was on the mat, and the fat was in the pan.
42. The madman stood on the jag of a mountain crag.
43. Forbear; her fairy fairy fairness will ensnare.
44. The slanting sun danced on a merry dancing group.
45. The water advanced and glanced and pranced and danced.
46. Uprouse ye, then, my merry, merry men!
47. He bled as he sped, and fled as he bled.
48. Stern were the features of his earnest face.
49. Thou sure and firm-set earth.
50. The guide could find no sign of the mine.
51. For life, for life, their flight they ply.
52. What din to bring him in.
53. Roll on, thou dark blue ocean, roll on.
54. As I do live by food, I met a fool, a motley fool.
55. It was odd, the watch-dog could not be scared off.
56. The stones are cold! No warmth and no light; oh, woe is me!
57. He paused by the tall tree, as he saw the lawyer walking toward him.
58. Oh, rare and happy pair! May you bear each other's joys and cares!
59. The dreamy sleepy weaver caught a weasel in a beaker, and a beetle in his sleeve.

60. The skittish, trickish, skillful, willful, pretty little kitten.
61. Only on other oceans, Ossian ofttimes ordered obnoxious offerings.
62. The swan is in the pond, the wasp in the watch, and the lodger in the lodging.
63. When Ajax strives some rock's vast weight to throw,
The line too labors, and the words more slow.
64. The icy, shiny, glassy glaciers gleamed in the glowing light.
65. Amid the wildest, fiercest blasts,
He thrusts his fists against the posts
And still insists he sees the ghosts.
66. Peter Piper picked a peck of pretty prickly pears.
If Peter Piper picked a peck of pretty prickly pears,
where is the peck of pretty prickly pears that Peter
Piper picked?
67. Where the whitest lillies blow,
Where the freshest berries grow,
Where the ground-nut trails its vine,
Where the wood-grape's clusters shine.
68. When a twister, a-twisting, will twist him a twist,
For twisting his twist, he three twines doth untwist;
But if one of the twines of the twist do untwist,
The twine that untwisted untwisteth the twist.
69. Go, ring the bells and fire the guns,
And fling the starry banners out;
Shout Freedom till your lisping ones
Give back their cradle shout.
70. Theodore saw three boys throwing snowballs. A
boy threw one at him. Theodore threw one back.
He thought they were thoroughly enjoying themselves.
71. My sister is fond of drawings. She draws very well.
We have two of her drawings framed. One is a

drawing of our house. The other is a drawing of our brother, who studies law.

72. He prayeth best who loveth best
All things both great and small,
For the dear God who loveth us,
He made and loveth all.
73. And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
'Tis this way the water comes down at Lodore.
74. The inner side of every cloud
Is bright and shining.
I, therefore, turn my clouds about,
And always wear them inside out,
To show the lining.
75. Memory presides over the past;
Action presides over the present.
The first lives in a rich temple, hung with glorious
trophies, and lined with tombs; the other has no
shrine but duty, and it walks the earth like a spirit.
76. But who the melodies of morn can tell?
The wild brook, babbling down the mountain's side;
The lowing herd; the sheepfold's simple bell;
The pipe of early shepherd, dim described
In the lone valley; echoing far and wide;
The clamorous horn along the cliffs above.
77. Give me of your bark, O Birch-tree,
Of your yellow bark, O Birch-tree.
I a light canoe will build me,
That shall float upon the river,
Like a yellow leaf in Autumn,
Like a yellow water-lily.
78. Use your teeth, lips, and tongue,
And breathe in such a way,
That those who hear you speak
May know, too, what you say.
Heed well this rhyme, for it will teach

- In simple words, the art of speech.
79. The sea! the sea! the open sea!
The blue, the fresh, the ever free,
Without a mark, without a bond.
It roams the earth's wide regions round,
It plays with the clouds, it mocks the skies,
Or like a cradled creature lies.
80. The year's at the Spring;
The day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven;
All's right with the world.
81. Theophilus Thistle, the successful thistle-sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; now, if Theophilus Thistle, the successful thistle-sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou, in sifting a sieve full of unsifted thistles thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle-sifter.
82. Profanity never did any man the least good. No man is richer, happier, or wiser for it. It recommends no one to society; it is disgusting to refined people and abominable to the good.
83. Four things a man must learn to do
If he would make his record true.
To think without confusion clearly;
To love his fellowmen sincerely;
To act from honest motives purely;
To trust in Heaven and God securely.
84. We join ourselves to no party that does not carry the flag and keep step to the music of the Union.

85. Two things indicate a weak mind, — to be silent when it is proper to speak, and to speak when it is proper to be silent.
86. Sow good services; sweet remembrances will grow from them.
87. Be not simply good; be good for something.
88. Your manners are always under examination, and by committees little suspected — a police in citizen's clothes — that are awarding or denying you very high prizes when you least think of it.
89. It requires a good strong man to say, "I was mistaken and I am sorry." A weak man hesitates and often fails to do the right thing.
90. The great thing in the world is not so much where we stand, as in what direction we are moving.
91. Nothing is politically right that is morally wrong.
92. Liberty and Union, now and forever, one and inseparable.
93. O land of lands! to thee we give
Our prayers, our hopes, our service free;
For thee thy sons shall nobly live.
And at thy need shall die for thee.
94. Give me liberty, or give me death!
95. Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery!
96. There never was a good war or a bad peace.
97. Let fidelity be your watchword! However simple the task, let it be done with scrupulous faithfulness.
98. There is no one else who has the power to be so much your friend or so much your enemy as yourself.
99. I count this thing to be grandly true;
That a noble deed is a step toward God.
100. The best class, to be earliest organized and longest sustained, the class that never graduates, is a class in which a boy is trained to say, I ought; I can; I will.

CHAPTER V

SPEECH IMPROVEMENT

PRACTICALLY all languages show a relationship to each other through various sounds which are common to all, but aside from this, each language has its own characteristic sounds.

In comparing the various sounds of a number of languages to our English sounds, we find that many of them are changed or substituted while others are entirely omitted. It is, therefore, advisable for practical purposes to study a number of these sound substitutions and omissions so that individuals who are not thoroughly acquainted with our language will note the differences between their language and ours.

As all fluency of speech is mainly attained through the repetition of the different sounds, the student must not simply read, but must repeat aloud the exercises given, so that he can hear the sound of his voice.

He must begin with the fundamental sounds, and repeat them aloud until they are perfectly familiar to his ear and flow smoothly without hesitation or effort. This it will be observed is not study but an exercise of the tongue and the ear. He must not attempt to learn all the sounds by heart. By repeating them often, they will unconsciously impress themselves indelibly on the auditory and memory centers of his brain, so that he cannot forget them.

Having perfectly mastered the exercises, the student may proceed to employ them intelligently in different transpositions and variations of the language. Therefore, in the following we will briefly review the vowel and consonant sounds, the blending of sounds, the substitution, omission, and addition of sounds, and miscellaneous drills for practice.

This chapter will prove of special interest and use to those having foreign accent.

BLENDING OF SOUNDS — PHONOGRAMS

A phonogram is a written representation of one or more sounds. It is either simple or compound.

A simple phonogram is composed of one letter or sound.

A compound phonogram is composed of two or more letters or sounds which are blended together and considered as a whole.

The following drills are for the purpose of training the ear in the perception of phonetic blends and to enable one to more easily and correctly pronounce the word.

In practicing the drills give:

1st — The simple phonogram

2d — The compound phonogram

3d — The combination of both making the complete word.

For example, in saying the word, "bad:"

1st — Sound the simple phonogram "b."

2d — Sound the compound phonogram "ad."

3d — Blend the two phonograms, saying "bad."

Practice the following phonograms in this manner:

ad

1. b -ad — bad
- c -ad — cad
- d -ad — dad
- f -ad — fad
- h -ad — had
- l -ad — lad
- m -ad — mad
- p -ad — pad
- s -ad — sad
- sh -ad — shad
- cl -ad — clad
- gl -ad — glad

ag

2. b -ag — bag
- f -ag — fag
- g -ag — gag
- h -ag — hag
- j -ag — jag
- l -ag — lag
- n -ag — nag
- r -ag — rag
- s -ag — sag
- t -ag — tag
- w -ag — wag
- br -ag — brag

cr-ag — crag
 dr-ag — drag
 fl-ag — flag
 sl-ag — slag
 sn-ag — snag
 st-ag — stag
 sw-ag — swag

ack

3. b -ack — back
 h -ack — hack
 J -ack — Jack
 l -ack — lack
 p -ack — pack
 qu -ack — quack
 r -ack — rack
 s -ack — sack
 t -ack — tack
 wh-ack — whack
 sh -ack — shack
 cr -ack — crack
 tr -ack — track
 bl -ack — black
 sl -ack — slack
 sm-ack — smack
 sn -ack — snack
 st -ack — stack

all

4. b -all — ball
 c -all — call
 f -all — fall
 g -all — gall
 h -all — hall
 p -all — pall
 t -all — tall
 w -all — wall
 sm -all — small
 st -all — stall

am

5. d -am — dam
 h -am — ham
 j -am — jam
 m -am — mam
 r -am — ram
 S -am — Sam
 t -am — tam
 y -am — yam
 sh -am — sham
 cr -am — cram
 dr -am — dram
 gr -am — gram
 tr -am — tram
 cl -am — clam
 sl -am — slam
 sw -am — swam

an

6. b -an — ban
 c -an — can
 f -an — fan
 m -an — man
 p -an — pan
 r -an — ran
 t -an — tan
 v -an — van
 th-an — than
 br-an — bran
 cl -an — clan
 pl -an — plan
 sp-an — span
 sc -an — scan

and

7. b -and — band
 h -and — hand
 l -and — land
 s -and — sand

br-and — brand
gr-and — grand
gl-and — gland
st-and — stand
str-and — strand

fr -at — frat
fl -at — flat
sl -at — slat
sp -at — spat
spr-at — sprat

ap

8. c -ap — cap
g -ap — gap
J -ap — Jap
l -ap — lap
m -ap — map
n -ap — nap
p -ap — pap
r -ap — rap
s -ap — sap
t -ap — tap
y -ap — yap
ch -ap — chap
tr -ap — trap
cl -ap — clap
fl -ap — flap
sl -ap — slap
sn -ap — snap
str -ap — strap
scr -ap — scrap

at

9. b -at — bat
c -at — cat
f -at — fat
h -at — hat
m -at — mat
p -at — pat
r -at — rat
s -at — sat
ch -at — chat
th -at — that
br -at — brat

ail

10. b -ail — bail
f -ail — fail
h -ail — hail
j -ail — jail
m -ail — mail
n -ail — nail
p -ail — pail
r -ail — rail
s -ail — sail
t -ail — tail
qu -ail — quail
fr -ail — frail
gr -ail — grail
tr -ail — trail
sn -ail — snail

air

11. f -air — fair
h -air — hair
l -air — lair
p -air — pair
ch -air — chair
st -air — stair

ay

12. b -ay — bay
d -ay — day
g -ay — gay
j -ay — jay
h -ay — hay
l -ay — lay
m -ay — may

n -ay — nay
 p -ay — pay
 r -ay — ray
 s -ay — say
 w -ay — way
 br -ay — bray
 fr -ay — fray
 gr -ay — gray
 tr -ay — tray
 cl -ay — clay
 fl -ay — flay
 pl -ay — play
 str -ay — stray
 spr -ay — spray

ed

13. b -ed — bed
 f -ed — fed
 l -ed — led
 N -ed — Ned
 r -ed — red
 s -ed — sed
 w -ed — wed
 sh -ed — shed
 br -ed — bred
 Fr -ed — Fred
 bl -ed — bled
 fl -ed — fled
 sl -ed — sled
 sp -ed — sped

ell

14. b -ell — bell
 d -ell — dell
 f -ell — fell
 h -ell — hell
 N -ell — Nell
 p -ell — pell
 s -ell — sell

t -ell — tell
 w -ell — well
 y -ell — yell
 qu -ell — quell
 sh -ell — shell
 sm -ell — smell
 sp -ell — spell
 sw -ell — swell

est

15. b -est ~~est~~ best
 j -est — jest
 l -est — lest
 n -est — nest
 p -est — pest
 r -est — rest
 t -est — test
 v -est — vest
 w -est — west
 z -est — zest
 qu -est — quest
 ch -est — chest
 cr -est — crest

ip

16. d -ip — dip
 h -ip — hip
 j -ip — jip
 l -ip — lip
 n -ip — nip
 p -ip — pip
 r -ip — rip
 s -ip — sip
 t -ip — tip
 z -ip — zip
 qu -ip — quip
 wh -ip — whip
 sh -ip — ship
 ch -ip — chip

dr -ip — drip
 tr -ip — trip
 cl -ip — clip
 fl -ip — flip
 sl -ip — slip
 sk -ip — skip
 sn -ip — snip

ing

17. b -ing — bring
 k -ing — king
 r -ing — ring
 s -ing — sing
 w -ing — wing
 th -ing — thing
 br -ing — bring
 cl -ing — cling
 fl -ing — fling
 sl -ing — sling
 st -ing — sting
 sw -ing — swing
 str -ing — string
 spr -ing — spring

ight

18. f -ight — fight
 l -ight — light
 m -ight — might
 n -ight — night
 r -ight — right
 s -ight — sight
 t -ight — tight
 br -ight — bright
 fr -ight — fright
 bl -ight — blight
 fl -ight — flight
 pl -ight — plight
 sl -ight — slight

ick

19. D -ick — Dick
 h -ick — hick
 k -ick — kick
 l -ick — lick
 m -ick — mick
 p -ick — pick
 s -ick — sick
 t -ick — tick
 w -ick — wick
 qu -ick — quick
 ch -ick — chick
 th -ick — thick
 br -ick — brick
 tr -ick — trick
 cl -ick — click
 fl -ick — flick
 sl -ick — slick
 st -ick — stick

ill

20. b -ill — bill
 d -ill — dill
 f -ill — fill
 g -ill — gill
 h -ill — hill
 k -ill — kill
 m -ill — mill
 p -ill — pill
 r -ill — rill
 s -ill — sill
 t -ill — till
 w -ill — will
 ch -ill — chill
 dr -ill — drill
 fr -ill — frill
 gr -ill — grill
 tr -ill — trill
 sp -ill — spill

st -ill — still
 sw -ill — swill
 sk -ill — skill

ine

21. d -ine — dine
 f -ine — fine
 l -ine — line
 m -ine — mine
 n -ine — nine
 p -ine — pine
 v -ine — vine
 w -ine — wine
 sh -ine — shine
 th -ine — thine
 sp -ine — spine
 sw -ine — swine

old

22. b -old — bold
 f -old — fold
 g -old — gold
 h -old — hold
 c -old — cold
 m -old — mold
 s -old — sold
 t -old — told
 sc -old — scold

ore

23. b -ore — bore
 c -ore — core
 f -ore — fore

g -ore — gore
 l -ore — lore
 m -ore — more
 p -ore — pore
 s -ore — sore
 t -ore — tore
 w -ore — wore
 y -ore — yore
 sh -ore — shore
 sn -ore — snore
 sp -ore — spore
 sw -ore — swore
 sc -ore — score

ow

24. b -ow — bow
 c -ow — cow
 h -ow — how
 n -ow — now
 r -ow — row
 s -ow — sow
 v -ow — vow
 ch -ow — chow
 pr -ow — prow
 pl -ow — plow
 sc -ow — scow

oy

25. b -oy — boy
 c -oy — coy
 j -oy — joy
 t -oy — toy
 Tr -oy — Troy
 cl -oy — cloy

SUBSTITUTION OF SOUNDS

On account of the various nationalities peopling our country, one hears on all sides inaccuracies of speech, due to faulty production of vowels and consonants. Very often sounds are substituted one for another as saying, "dis" for "this," "dat" for "that," "wery" for "very," etc.

The scheme for the correction of the substitutions has been worked out on as brief and practical a basis as possible so that it will prove of value to those who are not proficient in the English language.

The method of correction consists of the following steps:

1. Attention is directed to the difference in the production of the two sounds involved.
2. The study of the correct formation of the sound that is defective.
3. The practice of a syllable drill stressing the difference in the production of the two sounds.
4. The practice of a word drill stressing the use of the correct sound.

A note is added in order to give a simple practical suggestion of a mechanical nature as an aid to correction, for those who have difficulty in getting the correct formation otherwise.

The following sound substitutions are commonly heard:

SUBSTITUTING B FOR P

Do you say bair for pair, lib for lip, tib for tip, etc.

If you do you are making the consonant *b* when you should make the consonant *p*.

1. The difference between these two sounds is that, when producing *b* you use your voice, while for *p* only breath is used.

2. To make the consonant *p* close your lips and while holding the breath in your mouth for a moment, suddenly separate your lips by means of a sharp puff of air causing an explosive sound.

3. Repeat the following syllables being careful to note the change from voice to breath on each syllable:

ba — pa	bo — po	boy — poy
be — pe	boo — poo	bair — pair
bi — pi	baw — paw	bow — pow

4. Repeat the following words, making sure to use only breath when producing the consonant *p*:

pair	peal	pie	poor
pool	paid	paid	page
pale	pile	poem	pain
pine	peach	pair	pencil
pipe	paper	plum	prunes

5. The above also applies if the substitution is the reverse—*p* for *b* as saying, “pet” for “bet,” “rupper” for “rubber,” etc.

Look for drill words under *b*.

An Aid for Correction. — Hold a thin slip of paper or a feather before your mouth, and blow on it, being sure to start the blow with the lips closed. Notice the sudden movement of the paper on each blow. Do not blow too vigorously or too feebly, — the sound made will be *p*. Say the word “papa.”

If the correction is the reverse and the sound of *b* is required, — close your lips, then take hold of the lower lip and move it rapidly up and down using your voice at the same time, the resultant sound will be *b*. Say the word “baby.”

SUBSTITUTING N FOR M

Do you say ne for me, nust for must, noney for money, etc.

If you do you are making the consonant *n* when you should make the consonant *m*.

1. The difference between these two sounds is that the tongue comes into play for *n* while the lips are used for *m*.

2. To make *m* close your lips and while holding them in this position send your voice through your nose.

3. Repeat the following syllables, being careful to note the change from tongue to lip position on each syllable:

na — ma	no — mo	noy — moy
ne — me	noo — moo	nair — mair
ni — mi	naw — maw	now — mow

4. Repeat the following words, making sure to close the lips when producing the consonant *m*:

may	me	mine	moon
made	maid	model	most
make	mug	mail	melt
man	money	month	middle
mat	move	maze	must

5. The above also applies if the substitution is the reverse — *m* for *n*, as saying *alome* for *alone*, *game* for *gain*, etc. Look for drill words under *n*.

An Aid for Correction. — Gently close your lips making sure to exert no pressure, and place your forefinger against the side of your nose, then if you will send your voice through your nose, you must feel the vibrations of your voice, — the sound made will be *m*. Say the word “mamma.”

If the correction is the reverse and the sound of *n* is required — put the tip of your tongue on your upper lip and with a tongue depressor gently push the tongue up into the mouth, so that the tip rests on the gum right behind the upper front teeth, then send your voice through your nose. If you place your fingers against the sides of your nose you will feel the vibrations of your voice and will then get the resultant sound of *n*. Say the word “none.”

SUBSTITUTING F FOR V

Do you say *ferry* for *very*, *fife* for *five*, *fote* for *vote*, etc.

If you do you are making the consonant *f* when you should make the consonant *v*.

1. The difference between these two sounds lies in the fact that *f* is a breath sound, while *v* is a voiced sound.

2. To make *v* place your lower lip against the edge of your upper front teeth, then send out your voice softly over your lip.

3. Repeat the following syllables, being careful to note the change from breath to voice on each syllable:

fa — va	fo — vo	foy — voy
fe — ve	foo — voo	fair — vair
fi — vi	faw — vaw	fow — vow

4. Repeat the following words, making sure to use your voice when producing the consonant *v*:

very	vest	vine	vote
vale	vile	volt	velvet
vamp	vim	vapor	vinegar
van	vent	vast	valley
vice	valve	visit	vigor

5. The above also applies if the substitution is the reverse — *v* for *f*, as saying vair for fair, vine for fine, etc. Look for drill words under *f*.

An Aid for Correction. — Bite the middle of your lower lip, easy not too hard, and send your voice out over your lip; then you will feel the vibrations of your voice on your lower lip, — the sound made will be *v*. Say the word “velvet.”

If the correction is the reverse and the sound of *f* is required — bite the middle of your lower lip, not too hard, and send your breath out over your lip — the resultant sound will be *f*. Say the word “fife.”

SUBSTITUTING V FOR W

Do you say vide for wide, vire for wire, vine for wine, etc.

If you do you are making the consonant *v* when you should make the consonant *w*.

1. The difference between these two sounds lies in the fact that when producing *v*, the lower lip is under the upper teeth, while for *w* the lips are rounded as if about to whistle.

2. To make *w* purse or round your lips as if about to whistle, then send out your voice while forcibly separating your lips.

3. Repeat the following syllables, being careful to note the change of the position of your lips on each syllable:

va — wa	vo — wo	voy — woy
ve — we	voo — woo	vair — wair
vi — wi	vaw — waw	vow — wow

4. Repeat the following words, making sure to round the lips when producing the consonant *w*:

was	wear	wide	winter
wall	wise	wish	wadding
wade	went	will	wife
water	west	work	woman
worse	well	wind	want

5. The above also applies if the substitution is the reverse — *w* for *v* as saying west for vest, wery for very, etc. Look for drill words under *v*.

An Aid for Correction. — Blow out your breath as if you were trying to cool something, using your voice at the same time, — the sound made will be *w*. Say the word “will.”

If the correction is the reverse and the sound of *v* is required, bite the middle of your lower lip, not too hard, and send your voice out over your lip; then you will feel the vibrations of your voice on your lower lip, the sound made will be *v*. Say the word “vine.”

SUBSTITUTING W FOR WH

Do you say wear for where, weal for wheel, wile for while, etc.

If you do you are making the consonant *w* when you should make the consonant *wh*.

1. The difference between these two sounds lies in the fact that when producing *w* you use your voice while for *wh* only breath is used.

2. To make *wh*, purse or round your lips as if about to whistle, then blow out your breath while forcibly separating your lips.

3. Repeat the following syllables, being careful to note the change from voice to breath on each syllable. Sound *wh* as *hw*:

wa — hwa	wo — hwo	way — hway
we — hwe	woo — hwoo	wair — hwair
wi — hwi	waw — hwaw	wow — hwow

4. Repeat the following words, making sure to use only breath when producing the consonant *wh*. (Sound *wh* as *hw*):

where	why	whisper	whether
when	whine	whiskey	wheeze
while	whip	whistle	wheel
what	whisk	whither	wheat
which	white	whittle	wharf

5. The above also applies if the substitution is the reverse, *wh* for *w*, as saying *whay* for *way*, *whet* for *wet*, etc. Look for drill words under *w*.

An Aid for Correction. — Purse your lips as if about to whistle, and blow out your breath as if you were trying to cool something, then quickly draw back the corners of your mouth, — the sound made will be *wh*. Say the word “*what*.”

If the correction is the reverse and the sound of *w* is required, blow out your breath as if you were trying to cool something, using your voice at the same time, — the resultant sound will be *w*. Say the word “*way*.”

SUBSTITUTING D FOR T

Do you say liddle for little, colt for cold, latter for ladder, etc.

If you do you are making the consonant *d* when you should make the consonant *t*.

1. The difference between these two sounds lies in the fact that when producing *d* you use your voice, while for *t* only breath is used.

2. To make *t* place the tip of your tongue against the upper gum behind the front teeth, then suddenly drop it by means of a sharp puff of air causing an explosive sound.

3. Repeat the following syllables, being careful to note the change from breath to voice on each syllable:

da — ta	do — to	doy — toy
de — te	doo — too	dair — tair
di — ti	daw — taw	dow — tow

4. Repeat the following words, making sure to use your voice when producing the consonant *t*:

to	ten	take	train
tin	tea	tail	tree
tan	told	tell	trap
tip	try	tar	tuck
time	true	top	tune

5. The above also applies if the substitution is the reverse, *t* for *d*, as saying time for dime, tay for day, etc. Look for drill words under *t*.

An Aid for Correction. — Put the tip of your tongue on your upper lip, and with a tongue depressor or the handle of a teaspoon, gently push the tongue up into the mouth so that the tip rests on the gum right behind the upper front teeth; then while holding a thin slip of paper before your mouth, suddenly release the tongue by forcibly breaking the contact causing a sharp puff of air on the paper, the sound made will be *t*. Say the word “tea.”

If the correction is the reverse and the sound of *d* is required, put the tip of your tongue on your upper lip, and with a tongue depressor push the tongue up into the mouth, so that the tip rests on the gum right behind the upper front teeth, then drop your tongue suddenly using your voice. The resultant sound will be *d*. Say the word “daddy.”

- SUBSTITUTING TH (BREATH) FOR T

Do you say **thime** for **time**, **three** for **tree**, **thacks** for **tacks**,
etc.

If you do you are making the consonant *th* when you should make the consonant *t*.

1. The difference between these two sounds lies in the fact that when producing *th* the tip of the tongue is placed slightly against the edge of the upper teeth, while for *t* the tip of the tongue is against the upper gum behind the upper front teeth.

2. To make *t* place the tip of your tongue against the upper gum behind the front teeth, then suddenly drop it by means of a sharp puff of air causing an explosive sound

3. Repeat the following syllables, being careful to note the change of the tongue position on each syllable:

tha — ta	tho — to	thoy — toy
the — te	thoo — too	thair — tair
thi — ti	thaw — taw	thow — tow

4. Repeat the following words, making sure that the tip of the tongue is against the upper gum when producing the consonant *t*:

time	tin	tick	true
tea	tale	tease	tribe
toad	table	take	truck
tell	tray	touch	train
ten	trick	ton	tree

The above also applies if the substitution is the reverse, *t* for *th*, as saying **tin** for **thin**, **tick** for **thick**, etc. Look for drill words under *th*.

An Aid for Correction. — Put the tip of your tongue on your upper lip and with a tongue depressor or the handle of a teaspoon, gently push the tongue up into the mouth so that the tip rests on the gum at the junction of the upper front teeth; then while holding a thin slip of paper before

your mouth, suddenly release the tongue by forcibly breaking the contact, causing a sharp puff of air on the paper, the sound made will be *t*. Say the word "tot."

If the correction is the reverse and the sound of *th* (breath) is required, hold a tongue depressor in front of your lips. Touch it with your tongue and while doing so blow out your breath, the resultant sound will be *th*. Say the word "thank."

SUBSTITUTING R FOR L

Do you say rast for last, rock for lock, rittle for little, etc.

If you do you are making the consonant *r* when you should make the consonant *l*.

1. The difference between these two sounds lies in the fact that when producing *r*, the tip of the tongue is directed towards the roof of the mouth but does not touch it, while for *l* the tip of the tongue touches the roof of the mouth.

2. To make *l*, place the tip of your tongue against the upper gum behind the front teeth, and while holding that position send out your voice.

3. Repeat the following syllables, being careful to note the change of the tongue position on each syllable:

ra — la	ro — lo	roy — loy
re — le	roo — loo	rair — lair
ri — li	raw — law	row — low

4. Repeat the following words, making sure that the tongue touches the roof of the mouth when producing the consonant *l*:

lay	lie	loud	look
lad	lead	lump	lemon
lid	load	laugh	luck
left	lift	loaf	lamp
leg	log	lock	land

5. The above also applies if the substitution is the reverse, *l* for *r* as saying lun for run, bloom for broom, etc. Look for drill words under *r*.

An Aid for Correction. — Put the tip of your tongue on your upper lip and with a tongue depressor gently push the tongue up into the mouth so that the tip rests on the upper gum behind the front teeth, then while holding the tongue in this position send out your voice and the resultant sound will be *l*. Say the word “lily.”

If the correction is the reverse and the sound of *r* is required, place a tongue depressor under the tip of your tongue and gently press it upward until the front part of the tongue assumes the shape of the bowl of a spoon, — then allow your voice to flow freely over its front edge and the resultant sound will be *r*. Say the word “race.”

SUBSTITUTING W FOR L.

Do you say woaf for loaf, wot for lot, wet for let, etc.

If you do you are making the consonant *w* when you should make the consonant *l*.

1. The difference between these two sounds lies in the fact that when producing *w* you purse or round your lips, while for *l* you use your tongue.

2. To make the consonant *l* place the tip of your tongue against the upper gum behind the front teeth, hold that position while sending out your voice.

3. Repeat the following syllables, being careful to note the change from lip to tongue position on each syllable:

wa — la	wo — lo	woy — loy
we — le	woo — loo	wair — lair
wi — li	waw — law	wow — low

4. Repeat the following words, making sure to use your tongue when producing the consonant *l*:

let	look	leave	left
lace	love	lend	laugh
line	like	lamb	link
lot	lay	lisp	lazy
lid	lie	lady	loaf

5. The above also applies if the substitution is the reverse, *l* for *w*, as saying lish for wish, let for wet, etc. Look for drill words under *w*.

An Aid for Correction. — Put the tip of your tongue on your upper lip and with a tongue depressor or the handle of a teaspoon gently push the tongue up into the mouth so that the tip rests on the upper gum behind the front teeth, then while holding the tongue in this position send out your voice and the resultant sound will be *l*. Say the word “likely.”

If the correction is the reverse and the sound of *w* is required, blow out your breath as if you were trying to cool something, using your voice at the same time and the resultant sound will be *w*. Say the word “was.”

SUBSTITUTING W FOR R

Do you say wan for ran, twee for tree, wite for write, etc.

If you do you are making a consonant *w* when you should make the consonant *r*.

1. The difference between these two sounds lies in the fact that when producing *w* the lips come into play, while for *r* the tongue is the principal factor.

2. To make *r*, direct the tip of your tongue towards the upper gum behind the front teeth but do not touch your palate, and while holding that position send out your voice.

3. Repeat the following syllables, being careful to note the change from lip to tongue position on each syllable:

wa — ra	wo — ro	woy — roy
we — re	woo — roo	wair — rair
wi — ri	waw — raw	wow — row

4. Repeat the following words, making sure to direct the tip of the tongue towards the upper gum when producing the consonant *r*:

race	reed	rice	row
rude	red	ride	rudder
raft	rag	rug	rough

5. The above also applies if the substitution is the reverse, *r* for *w*, as saying ray for way, rait for wait, etc. Look for drill words under *w*.

An Aid for Correction. — Place a tongue depressor under the tip of your tongue, then gently press upward till the front part of the tongue assumes the shape of the bowl of a spoon; then allow your voice to flow freely over its front edge and the resultant sound will be *r*. Say the word "row."

If the correction is the reverse and the sound of *w* is required, blow out your breath as if you were trying to cool something, using your voice at the same time, and the resultant sound will be *w*. Say the word "water."

SUBSTITUTING G FOR K

Do you say sig for sick, bag for back, geep for keep, etc.

If you do you are making the consonant *g* when you should make the consonant *k*.

1. The difference between these two sounds lies in the fact that when producing *g* you use your voice, while for *k* only breath is used.

2. To make *k*, press the back of your tongue up against the palate, then suddenly drop it by means of a sharp puff of air causing an explosive sound.

3. Repeat the following syllables, being careful to note the change from voice to breath on each syllable:

ag — ak	og — ok
eg — ek	ug — uk
ig — ik	oog — ook

4. Repeat the following words, making sure to use only breath when producing the consonant *k*:

hack	kind	nack	king
lick	kiss	pick	kill
sick	kite	socks	kid
back	kitten	tacks	kick
dock	kitchen	stick	kodak

5. The above also applies if the substitution is the reverse, *k* for *g* as saying kood for good, kive for give, etc. Look for drill words under *g*.

An Aid for Correction. — Hold a tongue depressor over the front and middle part of your tongue so as to prevent any portion from rising except the back, — while doing this attempt to say the letter *t* and the resultant sound will be *k*. Say the word “cake.”

If the correction is the reverse and the sound of *g* is required, hold a tongue depressor over the front and middle part of your tongue so as to prevent any portion, except the back part, from rising and while doing this attempt to say the letter *d*, the result will be the sound of *g*. Say the word “go.”

SUBSTITUTING T FOR K

Do you say teep for keep, tandy for candy, take for cake, etc.

If you do you are making the consonant *t* when you should make the consonant *k*.

1. The difference between these two sounds lies in the fact that when producing *t* you place the tip of your tongue against the upper gum, while for *k* the back of the tongue is pressed against the palate.

2. To make *k*, press the back of your tongue up against the palate, then suddenly drop it by means of a sharp puff of air causing an explosive sound.

3. Repeat the following syllables, being careful to note the change of the tongue position on each syllable:

ta — ka	to — ko	toy — koy
te — ke	too — koo	tair — kair
ti — ki	taw — kaw	tow — kow

4. Repeat the following words, making sure to press the *back* of the tongue against the palate when producing the consonant *k*:

key	keep	keel	keen
kick	kid	kidney	kennel

5. The above also applies if the substitution is the reverse, *k* for *t*, as saying *kie* for *tie*, *kell* for *tell*, etc. Look for drill words under *t*.

An Aid for Correction. — Hold a tongue depressor over the front part of your tongue so as to prevent any portion from rising except the back, — while doing this attempt to say the letter *t* and the resultant sound will be *k*. Say the word “kick.”

If the correction is the reverse and the sound of *t* is required, put the tip of your tongue on your upper lip and with a tongue depressor, gently push the tongue up into the mouth so that the tip rests on the gum at the junction of the upper front teeth, then while holding a thin slip of paper before your mouth, suddenly release your tongue causing a sharp puff of air on the paper and the resultant sound will be *t*. Say the word “totter.”

SUBSTITUTING N FOR NG

Do you say havin for having, lenth for length, mornin for morning, etc.?

If you do you are making the consonant *n* when you should make the consonant *ng*.

1. The difference between these two sounds lies in the fact that when producing *n* the tip of your tongue is placed against the upper gum, while for *ng* the back of the tongue is pressed up against the palate.

2. To make *ng* press the back of your tongue up against the palate and while holding that position send your voice through your nose.

3. Repeat the following syllables, being careful to note the change of the tongue position on each syllable:

an — ang	on — ong
en — eng	un — ung
in — ing	oon — oong

4. Repeat the following words, making sure to press the back of the tongue against the palate when producing *ng*:

having	length	linger	running
writing	tongue	seeing	feeling
morning	strength	spelling	doing
standing	wrong	talking	willing
going	finger	walking	pleasing

5. The above also applies if the substitution is the reverse, *ng* for *n* as saying *gong* for *gone*, *thing* for *thin*, etc. Look for drill words under *n*.

An Aid for Correction. — With a tongue depressor, hold down the top or front part of your tongue. While doing this attempt to say *n*. The point and front of the tongue being held down, the back of it is left free and will rise, resulting in the sound of *ng*. Say the word “going.”

If the correction is the reverse and the sound of *n* is required, put the tip of your tongue on your upper lip and with a tongue depressor, gently push the tongue up into the mouth so that the tip rests on the gum right behind the upper front teeth, then send your voice through your nose. If you place your fingers against the sides of your nose you will feel the vibrations of your voice and will then get the resultant sound of *n*. Say the word “noon.”

SUBSTITUTING NK FOR NG

Do you say mornink for morning, kingk for king, songks for songs, etc. ?

If you do you are making the consonant *nk* when you should make the consonant *ng*.

1. The difference between these two sounds lies in the fact that when producing *nk* the back of your throat comes in contact with your palate and separates, while for *ng* the contact takes place and remains until the sound has ceased.

2. To make *ng* press the back of your tongue up against the palate and while holding that position send your voice through your nose.

3. Repeat the following syllables, being careful to note the change from the click on the first syllable to the continuous sound on the second syllable:

ank — ang	onk — ong
enk — eng	unk — ung
ink — ing	oonk — oong

4. Repeat the following words, making sure to get a continuous sound producing *ng*:

sang	sing	hang	hung
rang	ring	rung	string
song	thing	sung	stung
wing	fling	sting	bang
bring	spring	strong	clang

An Aid for Correction. — With a tongue depressor, hold down the front part of your tongue. While doing this attempt to say *n*. The point and front of the tongue being held down, the back of it is left free and will rise, resulting in the sound of *ng*. Say the word “gong.”

SUBSTITUTING T FOR S

Do you say toap for soap, toup for soup, tay for say, etc.?

If you do you are making the consonant *t* when you should make the consonant *s*.

1. The difference between these two sounds lies in the fact that when producing *t* you place the tip of your tongue against the upper gums, while for *s* the tip of your tongue is just behind the upper front teeth, not touching the gums.

2. To make *s* have your front teeth almost meet, that is, loosely close them, and while holding the tip of your tongue up just behind the upper front teeth without touching the palate, send a stream of breath out over the tip making a soft hissing noise.

3. Repeat the following syllables, being careful to note the change of tongue position on each syllable:

ta — sa	to — so	toy — soy
te — se	too — soo	tair — sair
ti — si	taw — saw	tow — sow

4. Repeat the following words, making sure that the tip of the tongue is free and behind the upper front teeth, so that the resultant sound is a sharp hiss when producing the consonant *s*:

say	sell	sang	spring
see	same	sleep	spread
sight	seem	seed	swallow
sew	sun	spool	smile
soon	slap	spill	sorrow

5. The above also applies if the substitution is the reverse, *s* for *t* as saying *besser* for *better*, *busser* for *butter*, etc. Look for drill words under *t*.

An Aid for Correction. — Insert the point of a pencil between the partially closed teeth under the tip of the tongue, pushing the tip slightly upward. While doing this send out a steady stream of air over this point and the resultant sound will be a soft hissing noise, the *s*. Say the word “*sister*.”

If the correction is the reverse and the sound of *t* is required, place the tip of your tongue on your upper lip and with a tongue depressor gently push the tongue up into the mouth so that the tip touches the gum at the junction of the upper front teeth; then while holding a thin slip of paper before your mouth, suddenly release your tongue causing a sharp puff of air on the paper and the resultant sound will be *t*. Say the word “*tatters*.”

SUBSTITUTING SH FOR S

Do you say shoap for soap, shave for save, shupper for supper, etc.?

If you do you are making the consonant *sh* when you should make the consonant *s*.

1. The difference between these two sounds lies in the fact that when producing *sh* a steady stream of air is sent out issuing from the *sides* of the mouth, while for *s* a steady stream of air is sent out issuing from the *center* of the mouth.

2. To make *s* have your front teeth almost meet, that is, partially close them, and while holding the tip of your tongue up just behind the upper front teeth without touching the palate, send a stream of breath over the tip making a soft hissing noise.

3. Repeat the following syllables, being careful to note the change in the emission of breath from the sides to the center of the mouth on each syllable:

sha — sa	sho — so	shoy — soy
she — se	shoo — soo	shair — sair
shi — si	shaw — saw	show — sow

4. Repeat the following words, making sure that the breath is sent out through the center of the mouth, making a sharp hissing noise when producing the consonant *s*:

soup	say	sold	side
sign	see	sound	seven
soap	soon	sixty	suit
sick	silk	sweet	sour
soul	some	sort	sink

5. The above also applies if the substitution is the reverse, *s* for *sh* as saying see for she, sine for shine, etc. Look for drill words under *sh*.

An Aid for Correction. — With your fingers hold the corners of your mouth together, then gently place the tip of your tongue right behind the upper front teeth. Follow this by blowing out a steady stream of air and the resultant

sound will be a soft hissing noise, the *s*. Say the word "sea."

If the correction is the reverse and the sound of *sh* is required, place a tongue depressor on the tip of your tongue and while pushing the tongue gradually back attempt to say the sound of *th* (breath), the resultant sound will be *sh*. Say the word "she."

SUBSTITUTING TH (BREATH) FOR S

Do you say *thaw* for *saw*, *thay* for *say*, *mith* for *miss*, etc.?

If you do you are making the consonant *th* when you should make the consonant *s*.

1. The difference between these two sounds lies in the fact that when producing *th* you place the tip of your tongue against the edge of your upper teeth so that your tongue is slightly between your teeth, while for *s* the tip of the tongue is just behind the upper front teeth.

2. To make *s* have your front teeth almost meet, that is, loosely close them and while holding the tip of your tongue up just behind the upper front teeth without touching the palate, then send a stream of air over the tip making a soft hissing noise.

3. Repeat the following syllables, being careful to note the change of the position of your tongue on each syllable:

tha — sa	tho — so	thoy — soy
the — se	thoo — soo	thair — sair
thi — si	thaw — saw	thow — sow

4. Repeat the following words, making sure that the tip of the tongue is free and behind the upper front teeth, so that the resultant sound is a sharp hiss when producing the consonant *s*:

see	say	sigh	sew
soup	soap	son	supper
sand	send	sent	soon
sir	saw	sick	subway
sell	sale	same	sudden

5. The above also applies if the substitution is the reverse, *s* for *th* (breath) as saying sink for think, simble for thimble, etc. Look for drill words under *th*.

An Aid for Correction. — With a small mirror observe if the teeth are almost closed when making the sound of *s*. Practice this way and listen for the resultant sharp hiss. Say the word "say."

If the correction is the reverse and the sound of *th* (breath) is required, hold a tongue depressor in front of your lips. Touch it with your tongue and while doing so blow out your breath, the resultant sound will be *th*. Say the word "three."

SUBSTITUTING S (NON-VOICED) FOR S (VOICED) OR S FOR Z

Do you say iss for is, wass for was, becauss for because, etc.?

If you do you are making the consonant *s* when you should make the consonant *z* represented in these words by the letter *s*.

1. The difference between these two sounds lies in the fact that when producing *s* you use your breath, while for *s* voiced, or *z* your voice is used.

2. To make voiced *s* or *z* have your front teeth almost meet, that is, loosely close them and while holding the tip of your tongue up just behind the upper front teeth without touching the palate, send out your voice making a buzzing noise.

3. Repeat the following syllables, being careful to note the change from breath to voice on each syllable:

sa — za	so — zo	soy — zoy
se — ze	soo — zoo	sair — zair
si — zi	saw — zaw	sow — zow

4. Repeat the following words, making sure to use your voice when producing the voiced *s*:

his	busy	these	chose
is	as	those	hose
was	usual	rise	pause

5. The above also applies if the substitution is the reverse, voiced *s* or *z* for *s*, as saying *zoup* for *soup*, *zink* for *sink*, etc. Look for drill words under *s*.

An Aid for Correction. — Place your hand under your chin so as to feel the vibrations. While holding it there attempt to say the sound of *s* using your voice at the same time, — the resultant sound will be *s* (voiced) or *z*.

If the correction is the reverse and the sound of *s* is required, insert the point of a pencil between the partially closed teeth over the tip of the tongue. While doing this blow out your breath over this point and the result will be a hissing noise, the *s*. Say the word "scissors."

SUBSTITUTING SH FOR ZH

Do you say pleashure for pleasure, meashure for measure, treashure for treasure, etc.?

If you do you are making the consonant *sh* when you should make the consonant *zh* represented in these words by the letter *s*.

1. The difference between these two sounds lies in the fact that when producing *sh* you use your breath while for *zh* voice is used.

2. To make *zh* have your front teeth almost meet, that is, loosely close them, then draw back your tongue so that there is free space between the front of the tongue and the teeth, and while holding that position send out your voice.

3. Repeat the following syllables, being careful to note the change from breath to voice on each syllable:

sha — zha	sho — zho
she — zhe	shoo — zhoo
shi — zhi	shaw — zhaw

4. Repeat the following words, making sure to use your voice when sounding the *zh*, which is represented in these words by the letter *s*:

pleasure	confusion	illusion	collision
measure	division	composure	provision
treasure	seclusion	vision	erosion
decision	seizure	usual	azure
explosion	invasion	leisure	usury

5. The above also applies if the substitution is the reverse, *zh* for *sh* as saying *zhow* for *show*, *zhawl* for *shawl*, etc. Look for drill words under *sh*.

An Aid for Correction. — Place a tongue depressor over the tip of your tongue and while pushing the tongue gradually back send out your voice. The resultant sound will be *zh*. Say the word “azure.”

SUBSTITUTING SH FOR CH

Do you say Marsh for March, shair for chair, shain for chain, etc.?

If you do you are making the consonant *sh* when you should make the consonant *ch*.

1. The difference between these two sounds lies in the fact that when producing *sh* the tongue is drawn back, while for *ch* which is approximately made up of *t* and *sh*, the tip of the tongue is placed against the upper gum before it is drawn back.

2. To make *ch* combine the sounds of *t* and *sh*. Place the tip of your tongue against the upper gum behind the front teeth as for *t*, then quickly run into *sh* by making your front teeth almost meet, that is, loosely close them while drawing back your tongue and sending out breath.

3. Repeat the following syllables, being careful to note the change of the tongue position on each syllable:

sha — cha	sho — chow	shoy — choy
she — che	shoo — choo	shair — chair
shi — chi	shaw — chaw	show — chow

4. Repeat the following words, making sure to start the sound of *ch* with the tongue up as for *t*:

march	chair	arch	cheese
stitch	chain	rich	chill
church	cheer	much	chicken
search	chant	starch	chin
patch	child	couch	chapter

5. The above also applies if the substitution is the reverse, *ch* for *sh* as saying *che* for *she*, *choos* for *shoes*, etc. Look for drill words under *sh*.

An Aid for Correction. — With a tongue depressor gently push the tongue up into the mouth so that the tip rests against the gum at the junction of the upper front teeth, while holding this position make the sound of *sh* and it will result in the sound of *ch*, — say the word “chair.”

SUBSTITUTING CH FOR J

Do you say *pach* for *page*, *chuch* for *judge*, *Cheorch* for *George*, etc.?

If you do you are making the consonant *ch* when you should make the consonant *j*.

1. The difference between these two sounds lies in the fact that when producing *ch* you use your breath, while for *j* voice is used.

2. To make *j* combine the sounds of *d* and *zh*. Place the tip of your tongue against the upper gum behind the front teeth as for *d*, then quickly run into *zh* by making your front teeth almost meet, that is, loosely close them, while drawing back your tongue and sending out voice.

3. Repeat the following syllables, being careful to note the change from voice to breath on each syllable:

cha — ja	cho — jo	choy — joy
che — je	choo — joo	chair — jair
chi — ji	chaw — jaw	chow — jow

4. Repeat the following words, making sure to use your voice when producing the consonant *j*:

joy	jam	juice	jade
journey	jet	jay	joist
joint	jeer	jolt	junior
judge	jaw	join	jelly
jail	job	jar	jag

5. The above also applies if the substitution is the reverse, *j* for *ch* as saying joose for choose, jild for child, etc. Look for drill words under *ch*.

An Aid for Correction. — With a tongue depressor gently push your tongue up in your mouth so that the tip rests on the gum at the junction of the upper front teeth as for *d*; then quickly voice *sh*, getting the resultant sound *dzh* or *j*.

SUBSTITUTING Y FOR J

Do you say Yosef for Joseph, yoke for joke, yust for just, etc.?

If you do you are making the consonant *y* when you should make the consonant *j*.

1. The difference between these two sounds lies in the fact that when producing *y* you place the front edge of your tongue against the *lower* teeth while for *j* you place the tip of your tongue against the *upper* gum behind the front teeth.

2. To make *j*, place the tip of your tongue against the upper gum behind the front teeth as for *d*. Quickly run into *zh* by making your front teeth almost meet, that is, loosely close them, drawing back your tongue while using voice. *J* is *d* plus *zh* approximately.

3. Repeat the following syllables, being careful to note the change of tongue position on each syllable:

ya — ja	yo — jo	yoy — joy
ye — je	yoo — joo	yair — jair
yi — ji	yaw — jaw	yow — jow

4. Repeat the following words, making sure that your tongue touches the upper gum behind the front teeth as for *d* before it is drawn back:

jar	June	journey	jail
jelly	joy	July	jolly
juice	joke	judge	Jennie
jam	jeer	joist	Japan
Jack	jury	jig	julep

5. The above also applies if the substitution is the reverse, *j* for *y* as saying *jes* for *yes*, *jour* for *your*, etc. Look for drill words under *y*.

An Aid for Correction. — With a tongue depressor gently push your tongue up in your mouth, so that the tip rests on the gum at the junction of the upper front teeth as for *d*, then quickly voice *sh*, getting the resultant sound *dzh* or *j*.

SUBSTITUTING F FOR TH (BREATH)

Do you say **fink** for **think**, **free** for **three**, **fank** for **thank**, etc.?

If you do you are making the consonant *f* when you should make the consonant *th*.

1. The difference between these two sounds lies in the fact that when producing *f* the lower lip is slightly between the front teeth.

2. To make *th* (breath) place the tip of your tongue slightly against the edge of your upper teeth, and while holding that position send out your breath.

3. Repeat the following syllables, being careful to note the change from lip to tongue position on each syllable:

fa — tha	fo — tho	foy — thoy
fe — the	foo — thoo	fair — thair
fi — thi	faw — thaw	fow — thow

4. Repeat the following words, making sure that the tip of the tongue is against the edge of the upper teeth when producing the consonant *th*:

thick	thought	thug	thimble
thin	thunder	thirsty	thumb
three	thousand	thirty	thread
third	think	thank	thistle
thorn	theme	thermos	theory
thief	thump	thinker	thirteen

5. The above also applies if the substitution is the reverse, *th* (breath) for *f*, as saying *thair* for *fair*, *thill* for *fill*, etc. Look for drill words under *th*.

An Aid for Correction. — Hold a tongue depressor in front of your lips. Touch it with your tongue, and while doing so blow out your breath — the resultant sound will be *th* — say the word “think.”

SUBSTITUTING V FOR TH (VOICED)

Do you say wiv for with, vat for that, breave for breathe?

If you do you are making the consonant *v* when you should make the consonant *th*.

1. The difference between these two sounds lies in the fact that when producing *v* the lower lip is placed against the edge of the upper front teeth, while for *th* the tip of the tongue is against the edge of the upper teeth.

2. To make *th* (voiced), place the tip of your tongue slightly against the edge of your upper teeth and while holding that position send out your voice.

3. Repeat the following syllables being careful to note the change from lip to tongue position on each syllable:

va — tha	vo — tho	voy — thoy
ve — the	voo — thoo	vair — thair
vi — thi	vaw — thaw	vow — thow

4. Repeat the following words, making sure that the tip of the tongue is against the upper teeth when producing the consonant *th*:

this	they	thee	though
that	their	thine	thou
them	than	then	thus
these	with	teethe	soothe
those	feather	leather	smooth

5. The above also applies if the substitution is the reverse, *th* (voiced) for *v* as saying lithe for live, brathe for brave, etc. Look for drill words under *v*.

An Aid to Correction. — Hold a tongue depressor in front of your lips. Touch it with your tongue and while doing so send your voice out of your mouth, — the resultant sound will be *dh*.

SUBSTITUTING D FOR TH (VOICED)

Do you say dis for this, dem for them, wid for with, etc.?

If you do you are making the consonant *d* when you should make the consonant *th*.

1. The difference between these two sounds lies in the fact that when producing *d* the tip of the tongue is against the upper gum behind the upper front teeth, while for *th* the tip of the tongue is slightly against the edge of the upper teeth.

2. To make *th* (voiced) place the tip of your tongue slightly against the edge of your upper teeth, and while holding that position send out your voice.

3. Repeat the following syllables, being careful to note the change of the position of your tongue on each syllable:

da — tha	do — tho	doy — thoy
de — the	doo — thoo	dair — thair
di — thi	daw — thaw	dow — thow

4. Repeat the following words, making sure to place the tip of the tongue slightly against the edge of the upper teeth when producing the consonant *th*:

this	the	thus	with
that	them	thine	bathe
these	there	though	clothe
those	then	thy	feather
they	than	breathe	leather

5. The above also applies if the substitution is the reverse, *th* (voiced) for *d*, as saying thrive for drive, throp for drop, etc. Look for drill words under *d*.

An Aid for Correction.—Hold a tongue depressor in front of your lips. Touch it with your tongue and while doing so send out your voice, — the resultant sound will be *dh*.

SUBSTITUTING D OR T FOR TH (BREATH)

Do you say — Der tree trees for The three trees, etc.?

If you do you are having difficulty with the *th*, *d*, or *t* sounds when they are in sequence.

Repeat the following sentences very slowly, making sure that when producing the *th* words, the tip of your tongue is slightly between the front teeth when making the *th*:

Through the thick mist	Tell the truth.
Under the tallest tree.	The thumb tacks.
Into the dark thicket.	Dye the thread.
Through the thicket.	To thee.
The tall thief.	Dive through.
The tin top.	Through the desert.
The toy doll.	Through their teeth.
Through the thick thistles.	To the desk.
Through the dark door.	With the thread and thimble.
To the top of the tree.	To their hearts.
Of the day.	Till the next time.
The thirty-three dolls.	Tie the door.
The tall tree.	The thick thread.

Wilt thou let it.	Into the tree.
It is there.	The three tramps.
To the door.	Through the thin glass.
Take the doll.	Down the stairs.
Through three days.	Through the tube.
Till the night.	Into the stocking.
Through the tar.	At the table.
Twenty-three tall doors.	Two thumb tacks.
At the door.	The thick tin.
To the dinner.	The thoughtful tailor.
Tom thinks to-day.	This time.
Two twins.	The third time.

An Aid for Correction.—Hold a tongue depressor in front of your lips. Touch it with your tongue and while doing so blow out your breath,—the resultant sound will be *th*.

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say et for ate, let for late, mek for make, etc.?

If you do you are making the vowel *e* as in the word *met* when you should make the vowel *a* as in the word *fate*.

1. The difference between these two sounds lies in the fact that when producing *e* (*met*), your tongue is relaxed and raised slightly in your mouth, while for *a* (*fate*) your tongue is held rigid and raised midway in your mouth.

2. To make *a* (*fate*) raise your tongue midway in your mouth, so that the front of it is directed frontwards, then rigidly hold that position while using your voice.

3. Repeat the following syllables, being careful to note the change in the position and condition of the tongue on each syllable:

ed — ade	ek — ake	en — ane	et — ate
ef — afe	el — ale	ep — ape	ev — ave
eg — age	em — ame	es — ase	ez — aze

4. Repeat the following words, making sure that your tongue is held rigid midway in your mouth when producing the *a*:

age	pale	take	safe
ache	bake	late	game
aim	make	rate	bait

5. The above also applies if the substitution is the reverse, *a* as in the word *fate*, for *e* as in the word *met*, as saying *bate* for *bet*, *gate* for *get*, *lat* for *let*, etc. Look for drill words under *e* (*met*).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say *cot* for *cat*, *mon* for *man*, *opple* for *apple*, etc.?

If you do you are making the vowel *o* as in the word *not*, when you should make the vowel *a* as in the word *fat*.

1. The difference between these two sounds lies in the fact that when producing *o* (*not*), the back of the tongue is raised toward the roof of the mouth and the lips are slightly rounded, while for *a* (*fat*) the front of your tongue is slightly raised and the lips are drawn back.

2. To make *a* (*fat*) place your tongue so that the tip rests relaxed against the lower gums (the front of the tongue will then be slightly raised), then draw the sides of your mouth slightly back while using your voice.

3. Repeat the following syllables, being careful to note the change of the tongue and lip position on each syllable:

od — ad	ok — ak	on — an	ot — at
of — af	ol — al	op — ap	ov — av
og — ag	om — am	os — as	oz — az

4. Repeat the following words, making sure that you draw the corners of your lips slightly back when producing the *a*:

cat	fat	sat	mat
bag	bed	bat	back
am	and	fan	apple
rat	at	hat	admire

5. The above also applies if the substitution is the reverse, as saying *rad* for *rod*, *chap* for *chop*, etc. Look for drill words under *o* (not).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say *per* for *pair*, *cher* for *chair*, *sters* for *stairs*, etc.?

If you do you are making *er* (*her*) when you should make *a* (*air*).

1. The difference between these two sounds lies in the fact that when producing *er* (*her*) your tongue is slightly above the medium position and held rigidly, while for *a* (*air*) the tongue is midway in the mouth in a relaxed condition.

2. To make *a* (*air*) raise your tongue midway in your mouth, so that the front of the tongue is directed frontwards, then hold the tongue relaxed in that position while using your voice.

3. Repeat the following syllables, being careful to note the change of the position and condition of the tongue on each syllable:

der — dair	ker — kair	ner — nair	ter — tair
fer — fair	ler — lair	per — pair	ver — vair
ger — gair	mer — mair	ser — sair	wer — wair

4. Repeat the following words, making sure that the tongue is held relaxed midway in the mouth when producing the *a* (*air*):

pair	fair	dairy	fairies
air	stairs	fairly	airship
bairn	hair	airing	affair
fairy	chair	airy	repair
cairn	lair	hairy	airman

5. The above also applies if the substitution is the reverse, *a* as in the word *air*, for *e* as in the word *her*, as saying *tairm* for *term*, *fairn* for *fern*, etc. Look for drill words under *e* (*her*).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say dotter for daughter, cot for caught, sod for sawed?

If you do you are making the vowel *o* as in the word *not*, when you should make the vowel *a* as in the word *all*.

1. The difference between these two sounds lies in the fact that when producing *o* (odd), the tongue is held relaxed with the point touching the lower gums and the lips slightly rounded, while for *a* (all) the tongue is held tense with the point digging into the floor of the mouth beneath the lower gums, and the lips are rounded.

2. To make *a* (all) place your tongue, so that the tip digs into the floor of the mouth beneath the lower gums (the back of it will then be raised backwards forming an arch), then hold your tongue tense in that position while rounding your lips and using your voice.

3. Repeat the following syllables, being careful to note the change of the position and condition of the tongue, also the formation of the lips on each syllable:

od — ord	ok — ork	on — orn	ot — ort
of — orf	ol — orl	op — orp	ov — orv
og — org	om — orm	os — ors	oz — orz

4. Repeat the following words, making sure that the tip of the tongue digs into the mouth beneath the lower gums, while the tongue is held tense and the lips are rounded when producing the *a*:

hall	caught	stall	shawl
fraud	daughter	balk	water
Paul	squab	haul	talk
squall	wall	fall	waltz
stalk	call	salt	walnut

5. The above also applies if the substitution is the reverse, *a* as in the word *all*, for *o* as in the word *not*, as saying naut for not, claut for clot, etc. Look for drill words under *o* (not).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say arsk for ask, darnce for dance, larst for last, etc.?

If you do you are making the vowel *a* as in the word *arm* when you should make the vowel *a* as in the word *ask*.

1. The difference between these two sounds lies in the fact that when producing *a* (arm) the back of your tongue is directed backwards, while for *a* (ask) the back of your tongue is directed frontwards, and the sides of your mouth drawn slightly back.

2. To make *a* (ask) allow your tongue to be relaxed on the floor of your mouth, so that the back is directed slightly frontwards, then while holding this position and drawing the sides of your mouth slightly back use your voice.

3. Repeat the following syllables, being careful to note the change in tongue and lip position on each syllable:

ard — ad	ark — ak	arn — an	art — at
arf — af	arl — al	arp — ap	arv — av
arg — ag	arm — am	ars — as	arz — az

4. Repeat the following words, making sure that your tongue is relaxed on the floor of the mouth, with the back of it directed slightly frontwards, and the sides of your mouth drawn slightly back when producing the *a*:

after	raft	vast	grass
castle	staff	task	fast
mast	dance	answer	branch
last	past	prance	last
gasp	ask	class	mass

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say lat for let, tan for ten, pan for pen, etc.?

If you do you are making the vowel *a* as in the word *fat*, when you should make the vowel *e* as in the word *met*.

1. The difference between these two sounds lies in the fact that when producing *a* (fat), the tip of the tongue rests

against the lower gums, while for *e* (met) the tip of the tongue is higher, more to the middle position.

2. To make *e* (met), raise your tongue slightly in your mouth so that the front of it is directed frontwards, then hold your tongue partly relaxed in that position while using your voice.

3. Repeat the following syllables, being careful to note the change of the position of the tip of the tongue on each syllable:

ad — ed	ak — ek	an — en	at — et
af — ef	al — el	ap — ep	av — ev
ag — eg	am — em	as — es	az — ez

4. Repeat the following words, making sure that the tip of the tongue is in mid position when producing the *e*:

led	left	leg	neck
tell	empty	dent	fence
slept	best	dress	less
nest	wet	well	step
egg	beg	went	red

5. The above also applies if the substitution is the reverse, *e* as in the word *met*, for *a* as in the word *fat*, as saying *het* for *hat*, *ket* for *cat*, etc. Look for drills under *a* (fat).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say *thim* for *them*, *thin* for *then*, *litter* for *letter*, etc.?

If you do you are making the vowel *i* as in the word *it*, when you should make the vowel *e* as in the word *met*.

1. The difference between these two sounds lies in the fact that when producing *i* (it), your tongue is relaxed and raised high in your mouth, while for *e* (met) your tongue is only slightly raised and partially relaxed.

2. To make *e* (met), raise your tongue slightly in your mouth, so that the front of it is directed frontwards, then hold your tongue partly relaxed in that position while using your voice.

3. Repeat the following syllables, being careful to note the change in the position and condition of the tongue on each syllable:

id — ed	ik — ek	in — en	it — et
if — ef	il — el	ip — ep	iv — ev
ig — eg	im — em	is — es	iz — ez

4. Repeat the following words, making sure that your tongue is slightly raised and partially relaxed when producing the *e*:

led	red	egg	best
pen	left	bed	rest
let	set	yes	nest
hem	kept	bell	lend
hen	bet	send	step

5. The above also applies if the substitution is the reverse, — *e* as in the word *met*, for *i* as in the word *it*, as saying bet for bit, fet for fit, etc. Look for words under *i* (it).

· SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say hur for her, thurd for third, furst for first?

If you do you are making the vowel *u* as in the word *up*, when you should make *er* as in the word *her*.

1. The difference between these two sounds lies in the fact that when producing *u* (cup) your tongue is held relaxed, the point of it touching the lower gums, while for *er* (her), or *ir* (sir) your tongue is held rigid, the point of it lifted up and slightly inverted.

2. To make *er* (her) raise your tongue slightly above the middle position, almost high, lifting the point up and slightly inverting it so that it is directed upwards towards the roof of your mouth, then draw the sides of your mouth slightly back, and while rigidly holding that position use your voice.

3. Repeat the following syllables, being careful to note the change of tongue position on each syllable:

ud — erd	uk — erk	un — ern	ut — ert
uf — erf	ul — erl	up — erp	uv — erv
ug — erg	um — erm	us — ers	uz — erz

4. Repeat the following words, making sure that your tongue is held rigid, while the point of it is lifted up and slightly inverted, and the sides of your mouth drawn back a little when producing the *er* or *ir*.

ever	serve	jersey	girdle
fern	perch	nerve	merge
bird	thirteen	thirty	chirp
fir	term	girl	third
stir	sir	dirge	first

5. The above also applies if the substitution is the reverse *er* or *ir* as in the words *her* and *sir*, for *u* as in the word *cup*, as saying *hirry* for *hurry*, *birtter* for *butter*, etc. Look for drill words under *u* (*cup*).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say beeg for big, seek for sick, seet for 'sit, etc.?

If you do you are making the vowel *e* as in the word *me*, when you should make the vowel *i* as in the word *it*.

1. The difference between these two sounds lies in the fact that when producing *e* (*me*), you direct and press your tongue up close to the hard palate in a tensed condition while for *i* (*it*), the front of your tongue is directed toward the front of the mouth in a relaxed condition.

2. To make *i* (*it*) raise your tongue high, directing the front of it towards the front of your mouth, hold your tongue relaxed in that position while using your voice.

3. Repeat the following syllables, being careful to note the change of the position and condition of the tongue on each syllable:

eed — id	eek — ik	een — in	eet — it
eef — if	eel — il	eep — ip	eev — iv
eeg — ig	eem — im	ees — is	eez — iz

4. Repeat the following words, making sure that the tongue is held relaxed, while the front of it is directed towards the front of the mouth when producing *i*.

lid	lift	big	sick
bit	bill	will	limb
ill	win	tip	whip
live	fit	sit	lit
sin	river	lip	stick

5. The above also applies if the substitution is the reverse, *i* as in the word *it*, for *e* as in the word *me*, as saying slip for sleep, chick for cheek, etc. Look for drill words under *e* (*me*).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say pitee for pity, anee for any, verree for very, etc.?

If you do you are making the vowel *e* as in the word *me*, when you should make the sound of *y* as *i* in the word *it*.

1. The difference between these two sounds lies in the fact that when producing *e* (*me*), your tongue is held rigidly and pressed close to the palate and the lips wide, while for *i* (*it*) the tongue is held relaxed and directed toward the front of the mouth.

2. To make *i* (*it*), raise your tongue high directing the front of it towards the front of your mouth, hold your tongue relaxed in that position while using your voice.

3. Repeat the following syllables, being careful to change the position and condition of the tongue on each syllable:

ed — id	ek — ik	en — in	et — it
ef — if	el — il	ep — ip	ev — iv
eg — ig	em — im	es — is	ez — iz

4. Repeat the following words, being careful not to stress the final letter *y*:

hurry	fairy	lily	hilly
worry	mercy	very	every
lively	truly	merry	celery
blowy	glassy	gaily	fully
empty	breezy	pretty	pity

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say fud for food, ^{tu} for you, tu for too, etc.?

If you do you are making the vowel *u* as in the word *cup*, when you should make the vowel *oo* as in the word *food*.

1. The difference between these two sounds lies in the fact that when producing *u* (cup) your tongue is held relaxed midway in your mouth, while for *oo* (food) your tongue is held tense and high in your mouth, and your lips rounded.

2. To make *oo* (food) raise your tongue high in your mouth, allowing the tip to touch the floor near the lower gums (the back of the tongue then touches the roof thus forming an arch), hold your tongue tense in that position and the lips slightly protruded and rounded, while using your voice.

3. Repeat the following syllables, being careful to note the change of the condition and position of the tongue and lips on each syllable:

uk — ook	uf — oof	un — oon	ut — oot
ud — ood	ul — ool	up — oop	uv — oov
ug — oog	um — oom	us — oos	uz — ooz

4. Repeat the following words, making sure to hold the tongue high in your mouth and your lips protruded and rounded when producing *oo*:

mood	spook	tool	spool
fool	school	soon	spoon
food	pool	room	swoon
noon	moon	loot	stoop
doom	loop	goose	loose

5. The above also applies if the substitution is the reverse, *oo* as in the word *food*, for *u* as in the word *cup*, as saying *coop* for *cup*, *booter* for *butter*, etc. Look for drill words under *u* (*cup*).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say dooke for duke, toone for tune, noos for news?

If you do you are making the vowel *oo* as in the word *food*, when you should make the vowel *u* as in the word *mute*.

1. The difference between these two sounds lies in the fact that one is a single sound and the other is a sound combination. Observe that *oo* (*food*) is one sound, while *u* (*mute*) is a combination of two sounds, that of *e* (*me*) and *oo* (*food*). The mistake lies in the fact that only the second element of the sound *oo* is given, the first element *e* being omitted.

2. To make *u* (*mute*), this sound is composed of two sounds, *e* (*me*) and *oo* (*food*). Follow directions for making these two sounds separately, then fuse them together quickly getting the resultant sound of *u* (*mute*).

3. Repeat the following syllables, being careful to note the change of the vowel on each syllable:

ood — ude

oof — ufe

oog — uje

ook — uke

ool — ule

oom — ume

oon — une

oop — upe

oos — use

oot — ute

oov — uve

ooz — uze

4. Repeat the following words, making sure to sound the first element of the sound of *u*:

mute

dude

mule

fume

dupe

dues

duke

tune

duty

huge

immune

union

hue

due

fuse

dunes

cute

unity

use

lute

tube

nude

assume

unison

5. The above also applies if the substitution is the reverse, *u* as in the word *mute* for *oo* as in the word *food*, as saying *nune* for *noon*, *fude* for *food*, etc. Look for drill words under *oo* (*food*).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say stedy for study, jest for just, bet for but, etc.?

If you do you are making the vowel *e* as in the word *met* when you should make the vowel *u* as in the word *cup*.

1. The difference between these two sounds lies in the fact that when producing *e* (*met*) your tongue is slightly raised and directed frontwards, while for *u* (*cup*) the back of your tongue is partly raised towards the roof, and your lips are slightly wide.

2. To make *u* (*cup*), raise your tongue midway in your mouth, so that the back of it is just partly raised towards the roof, not extending fully back but allowing the point to touch the lower gums, hold your tongue relaxed in this position and the lips slightly wide while giving voice.

3. Repeat the following syllables, being careful to note the change of the position of the tongue on each syllable:

ed — ud	ek — uk	en — un	et — ut
ef — uf	el — ul	ep — up	ev — uv
eg — ug	em — um	es — us	ez — uz

4. Repeat the following words, making sure that the tongue is held relaxed midway in the mouth, the back of it being partly raised, and the lips slightly wide when producing the *u*:

but	run	fun	dusk
gust	ruddy	flush	rust
hum	luck	mush	putty
much	cult	stuck	stuff
nut	dumb	dunce	dust

5. The above also applies if the substitution is the reverse, *u* as in the word *cup*, for *e* as in the word *met*, as saying *rust* for *rest*, *gust* for *guest*, etc. Look for drill words under *e* (*met*).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say *op* for *up*, *cot* for *cut*, *shot* for *shut*, etc.?

If you do you are making the vowel *o* as in the word *not*, when you should make the vowel *u* as in the word *cup*.

1. The difference between these two sounds lies in the fact that when producing *o* (not) your tongue is raised midway in the mouth, the back of it being raised toward the roof of your mouth with the lips slightly rounded, while for *u* (*cup*) the tongue is also raised midway in the mouth, but the back of it is raised only partially backwards and the lips are slightly wide.

2. To make *u* (*cup*) raise your tongue midway in your mouth, so that the back of it is just partly raised towards the roof, not extending fully back but allowing the point to touch the lower gum, then hold it relaxed and the lips slightly wide while giving voice.

3. Repeat the following syllables, being careful to note the change of the position of the tongue and lips on each syllable:

od—ud	ok — uk	on — un	ot — ut
of — uf	ol — ul	op — up	ov — uv
og — ug	om—um	os — us	oz — uz

4. Repeat the following words, making sure that the back of the tongue is raised half back, allowing the point to touch the lower gums and the lips slightly wide when producing the *u*.

mud	cuff	mug	duck
dull	sun	sum	cup
must	but	buzz	brush
bluff	blunt	crust	fund
cut	shut	pump	cunning

5. The above also applies if the substitution is the reverse, *u* as in the word *up*, for *o* as in the word *not*, as saying *nut* for *not*, *cud* for *cod*, etc. Look for drill words under *o* (not).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say *ah* house for our house, *ah* class for our class?

If you do you are making the vowel *a* as in the word *arm*, when you should make the vowel *ou* as in the word *out*.

1. The difference between these two sounds lies in the fact that one is a single sound and the other a sound combination. Observe that *a* (arm) is one sound, while *ou* (out) is a combination of two sounds, that of *a* (arm) and *oo* (food). The mistake lies in the fact that only the first element of the sound *ou* is given, the second element *oo* being omitted.

2. To make *ou* (out), this sound is composed of two sounds approximately *a* (arm) and *oo* (food). Follow directions for making these sounds separately, then fuse them together quickly getting the resultant sound of *ou* (out).

3. Repeat the following syllables, being careful to note the change of the vowel on each syllable:

ard — oud	ark — ouk	arn — oun	art — out
arf — ouf	arl — oul	arp — oup	arv — ouv
arg — oug	arm — oun	ars — ous	arz — ouz

4. Repeat the following words, making sure to sound the first element of *ou*:

our	pound	found	sound
out	thou	vouch	bough
ounce	mouse	mound	about
loud	plough	scour	sprout
proud	bound	scout	spout

5. The above also applies if the substitution is the reverse, *ou* as in the word *out* for *a* as in the word *arm*, as saying *pouler* for *parlor*, *poulm* for *palm*, etc. Look for drill words under *a* (arm).

SUBSTITUTION OF ONE VOWEL SOUND FOR ANOTHER

Do you say *erl* for *oil*, *jern* for *join*, *pernt* for *point*, etc.?

If you do you are making the vowel *er* as in the word *her*, when you should make the vowel *oi* as in the word *boil*.

1. The difference between these two sounds lies in the fact that when producing *er* (*her*), the front of the tongue is almost *high* in the mouth, while for *oi* (*boil*) the front of the tongue is *low*, being on the floor of the mouth.

2. To make *oi* (*boil*), this sound is composed of two sounds approximately, *a* as in the word *all*, and *i* as in the word *it*. Follow directions for making these two sounds separately, then fuse them together quickly getting the resultant sound *oi*.

3. Repeat the following syllables, being careful to note the change of the tongue position and condition on each syllable:

<i>er</i> — <i>oi</i>	<i>erk</i> — <i>oik</i>	<i>ern</i> — <i>oin</i>	<i>ert</i> — <i>oit</i>
<i>erd</i> — <i>oid</i>	<i>erl</i> — <i>oil</i>	<i>erp</i> — <i>oip</i>	<i>erv</i> — <i>oiv</i>
<i>erf</i> — <i>oif</i>	<i>erm</i> — <i>oim</i>	<i>ers</i> — <i>ois</i>	<i>erz</i> — <i>oiz</i>

4. Repeat the following words, making sure that the front of the tongue is first tensely held low on the floor of the mouth, then quickly changing to a relaxed high position when producing the *oi*:

<i>boil</i>	<i>coil</i>	<i>join</i>	<i>anoint</i>
<i>toil</i>	<i>moist</i>	<i>doily</i>	<i>cloister</i>
<i>spoil</i>	<i>voice</i>	<i>joint</i>	<i>adjoin</i>
<i>broil</i>	<i>rejoice</i>	<i>coin</i>	<i>ointment</i>
<i>toilet</i>	<i>point</i>	<i>loin</i>	<i>groin</i>

5. The above also applies if the substitution is the reverse, *oi* as in the word *boil*, for *er* as in the word *her*, as saying *boid* for *bird*, *goil* for *girl*, etc. Look for drill words under *er* (*her*).

OMISSION OF SOUNDS

A number of the sounds of our language are very often omitted by people of various nationalities when acquiring English, for the simple reason that certain elements of sounds which we use are not part of their language.

The following sound omissions are commonly heard.

The scheme for the correction of the omissions consists of the following steps:

1. The study of the correct formation of the sound that is omitted.
2. The practice of a syllable drill using the formerly omitted sound with the various vowels.
3. The practice of a word drill stressing the use of the sound that was omitted.

OMISSION OF H

Do you say ave for have, ome for home, orse for horse, etc.?

If you do you are omitting the sound of *h*.

1. To make *h* open your mouth, not too wide, and while holding it so, blow out your breath.
2. Repeat the following syllables, being careful not to constrict your throat when producing *h*:

ha	ho	how
he	hoo	hoy
hi	haw	her

3. Repeat the following words, making sure to open your mouth, and blow out your breath when producing *h*:

her	hill	him	history
hand	hike	haze	hurrah
hall	head	hail	happen
have	hair	hoist	hinge
hero	heel	here	Henry

OMISSION OF R

Do you say dough for door, sto for store, flo for floor, etc.?

If you do you are omitting the sound of *r*:

1. To make *r* you must direct the tip of your tongue towards the upper gum behind the front teeth, but do not touch the palate, and while holding that position use your voice.

2. Repeat the following syllables, being careful of your tongue position so that you produce the sound of *r* clearly and distinctly:

ra	arrer	are
re	errer	ere
ri	irrer	ire
ro	orrer	ore
roo	urrer	ure

3. Repeat the following words, making sure that the tip of your tongue does not touch your palate, but is merely directed up toward it when making *r*:

race	arrow	rose	rip
ran	sorrow	rise	real
room	hurry	run	rap
rice	borrow	ride	rill
read	sorry	red	rob

OMISSION OF L

Do you say et for let, oaf for loaf, ook for look, etc.?

If you do you are omitting the sound of *l*.

1. To make *l* you must place the tip of your tongue against the upper gum behind the front teeth, a little further back than you would for *t*, and while holding that position use your voice.

2. Repeat the following syllables, being careful of your tongue position so that you produce the sound of *l* clearly and distinctly:

la	aller	al
le	eller	el
li	iller	il
lo	oller	ol
loo	uller	ul

3. Repeat the following words, making sure that the tip of your tongue is up against the gum behind the upper front teeth when producing *l*:

lady	taller	pill	altar
look	hollow	steel	elbow
like	swallow	doll	illness
love	collar	smell	jelly
luck	pillow	well	old

OMISSION OF A VOWEL

Do you say towl for towel, histry for history, civl for civil, etc.?

If you do you are omitting the vowel sound when it should be given.

Repeat the following words, making sure that you did not omit the vowel through faulty division of the word into its syllables.

Say ru-in not roon	Say po-em not pom
Say for-mal not forml	Say po-lice not plice
Say fi-nal not finl	Say po-lite not plite
Say spin-al not spinl	Say cru-el not crool
Say med-al not medl	Say fu-el not fule
Say jew-el not jewl	Say mar-vel not marvl
Say chick-en not chickn	Say sat-in not satn
Say bush-el not bushl	Say Lat-in not Latn
Say ves-sel not vessl	Say li-on not line
Say mod-el not modl	Say lab-el not labl

Say gru-el not grool	Say ge-og-ra-phy not jography
Say foun-tain not fountn	Say po-et-ry not potry
Say froz-en not frozn	Say vi-o-let not vilet
Say his-to-ry not histry	Say Feb-ru-ary not Febrary
Say vi-o-lin not vilin	Say di-a-mond not dimond
Say fam-i-ly not fambly	Say gov-ern-ment not govment
Say bal-loon not bloon	Say cer-tain not certn
Say dif-fer-ent not diffrent	Say vow-el not vowl
Say li-bra-ry not libry	Say an-gel not angl
Say mem-o-ry not memry	Say cab-in not cabn
Say dis-cov-er-y not discovry	Say cur-tain not curtn
Say us-u-al-ly not useley	Say light-en not lightn
Say reg-u-lar not reglar	Say sex-ton not sextn

OMISSIONS IN MIXED VOWELS OR DIPHTHONGS

Primary or single vowels are those in which the organs of speech take a definite position and retain that position without any changes until the next necessary sound is made. Any change in the position of the vocal organs changes the vowel. When it is not a primary or single vowel and the vowel sound produced is a blended or combined sound, it is classified as a mixed or secondary vowel, or a diphthong. A diphthong, therefore, means a union of two vowels mixed or blended so as to be considered as one.

The mixed vowel sounds or diphthongs are:

ow as in the word *owl*: made up of the two sounds, approximately *a* (arm) and *oo* (food) blended together; as saying ah-oo.

oy as in the word *boy*: made up of the two sounds, approximately *a* (all) and *i* (it) blended together, as saying aw-i.

u as in the word *mute* or *ew* as in the word *few*: made up of the two sounds approximately *ee* (meet) and *oo* (food) blended together; as saying ee-oo.

ai as in the word *fine*: made up of the two sounds approximately *a* (ask) and *i* (it) blended together; as saying a-i.

OMISSION IN DIPHTHONG OU, OW

Do you say ah, for our, crahd for crowd, tahl for towel, etc.?

If you do you are omitting the second element of the sound of *ou* or *ow*.

1. To make *ow* or *ou* as in the words *owl* or *our*, this sound is composed of two sounds, *a* (arm) and *oo* (food). Follow directions for making these sounds separately, then fuse them together quickly getting the resultant sound of *ou* or *ow*.

2. Repeat the following words, making sure to sound the second element of the *ow*, *ou*:

brown	clown	crown	mound
town	pound	found	cloud
down	shout	how	crowd
bowed	loud	mouse	house
sour	power	grouse	tower

OMISSION IN DIPHTHONG OI, OY

Do you say vawage for voyage, baw for boy, sawl for soil?

If you do you are omitting the second element of the sound of *oi* or *oy*.

1. To make *oi* or *oy* as in the words *boil* or *boy*, this sound is composed of two sounds, *a* (all) and *i* (it). Follow directions for making these two sounds separately, then fuse them together quickly, getting the resultant sound of *oi* or *oy*.

2. Repeat the following words, making sure to sound the second element of the *oi* or *oy*:

boy	coil	soil	doily
boil	loin	royal	foil
coin	oil	broil	point
soil	joy	foyer	anoint
spoil	Troy	loyal	ointment

OMISSION IN DIPHTHONG U

Do you say moosic for music, toobe for tube, dooty for duty?

If you do you are omitting the first part of the sound of *u*.

1. To make *u* as in the word *mute*, this sound is composed of two sounds, *ee* (meet) and *oo* (food). Follow directions for making these two sounds separately, then fuse them together quickly, getting the resultant sound of *u*.

2. Repeat the following words, making sure to sound the *first* element of the *u*:

fuel	cue	mule	deluge
tune	huge	union	fuse
fume	nude	hue	united
duke	dude	due	unit
dupe	mute	use	blue

OMISSION IN DIPHTHONG I

Do you say lahke for like, tahme for time, wahfe for wife?

If you do you are omitting the second element of the sound of *i*.

1. To make *i* as in the word *fine*, this sound is composed of two sounds, *a* (ask) and *i* (it). Follow directions for making these two sounds separately, then fuse them together quickly, getting the resultant sound of *i*.

2. Repeat the following words, making sure to sound the second element of the *i*:

mine	fine	slide	abide
kind	line	like	slight
lime	ride	hike	strike
life	rifle	tight	night
ripe	wife	knife	fight

ADDITION OF SOUNDS

A number of the sounds of our language are very often unnecessarily added to other sounds. This seems to be a rather prevalent fault.

It can be very readily remedied through the following steps:

1. Attention is directed to the difference between the correct and incorrect pronunciation.

2. The practice of a word drill stressing the correct pronunciation.

ADDING R TO AW

Do you say drawr for draw, lawr for law, sawr for saw, etc.?

If you do you are adding the sound of *r* when you should omit it.

1. The tongue must be low in the mouth on the final aw, or a, so as to avoid making the sound of *R*.

2. Repeat the following *words*, making sure that you do not add the sound of *r* when the word ends in the letters *aw* or *a*:

draw	America	Ella	vanilla
saw	China	craw	soda
law	umbrella	claw	banana
thaw	sofa	flaw	Canada
raw	idea	slaw	kimona
jaw	lava	gnaw	papa
caw	aroma	thaw	mamma
paw	piano	awe	Emma
saw	iota	haw	arena
straw	Anna	Eva	drama

ADDING K OR G TO NG

Do you say swingk for swing, songg for song, etc.?

If you do you are adding the sound of *k* or *g* when you should omit it.

1. To make *ng*, press the back of your tongue up against the palate and hold it there while sending your voice through your nose.

2. Repeat the following words, making sure that you hold your tongue in position (not dropping it), until all sound has ceased for *ng*:

bring	thing	swinging	flinging
sung	sing	morning	running
bang	ring	ringing	singing
song	hang	bringing	writing
string	swing	banging	winging

ADDITION OF A VOWEL

**Do you say chim-i-ney for chim-ney, fil-um for film,
Hen-er-y for Hen-ry, etc.?**

If you do you are adding a vowel sound when it should be omitted.

Repeat the following words, making sure that you do not add the vowel through faulty division of the word into its syllables.

Do not add a syllable in the words as follows:

Say elm not el-um	Say coal not co-al
Say film not fil-um	Say about not abou-at
Say alarm not a-la-rum	Say round not rou-end
Say realm not real-um	Say pound not pou-end
Say chimney not chim-in-y	Say hold not ho-ald
Say Henry not Hen-er-y	Say fold not fo-ald
Say gold not go-ald	Say sold not so-ald
Say umbrella not umber-ella	Say gym-na-si-um not gym-er-na-si-um
Say soap not so-ap	Say as-sem-bling not as-sem-ble-ing
Say grievous not griev-e-ous	Say trem-bling not trem-ble-ing
Say athletic not ath-a-let-ic	Say ram-bling not ram-ble-ing
Say stabling not sta-ble-ing	Say town not ta-oun
Say cold not co-ald	
Say out not ou-at	

ADDING A TRILL TO THE R

Do you say rrrabbit for rabbit, verrry for very, rrright for right, etc.?

If you do you are rolling or trilling the sound of *r*, when you should blend it in lightly with the vowel or consonant that precedes or follows it.

1. To make *r*, direct the tip of your tongue towards the upper gum behind the front teeth but *do not* touch the palate. Hold that position while using your voice.

2. Repeat the following words, being careful not to roll or trill the *r*:

ribbon	arrow	rubber	Irish
robber	sorrow	read	Ruhr
rabbit	mirror	receive	curry
rare	hurry	rear	story
rice	marry	radish	Harry
rode	worry	romp	furry
ride	merry	reap	tarry
rifle	carry	roof	arrest
room	ferry	root	err
round	Jerry	rude	serrate

PROLONGING SOUNDS

A number of the sounds of our language are very often unnecessarily prolonged, especially in regard to the elements of the diphthongs.

The following elements of the diphthongs are very often prolonged.

The scheme for the correction consists of the following steps:

1. Attention is directed to the error.
2. The study of the correct formation of the sound.
3. Consideration of the element stressed.
4. The practice of a word drill stressing the use of the sound.

PROLONGING SOUND IN THE DIPHTHONG OW, OU

Do you say nah-oo for now, tah-oon for town, ah-oot for out, etc.?

If you do you are prolonging the second part of the vowel *ow* or *ou* when you should make it short.

1. To make *ow*, *ou*, as in the words *owl*, *our*, this sound is composed of two sounds, *a* (ask) and *oo* (food). Fuse these sounds together quickly getting the resultant sound of *ow*, *ou*.

In this combined sound *ow*, *ou*, one of its component parts predominates, the first element *a* (ask) is stressed or long, and the second *oo* is short.

2. Repeat the following words, making sure to shorten the second element of the *ow* or *ou*:

down	town	round	shout
howl	cloud	pound	mound
proud	crowd	trout	spout
sound	wound	bound	hound
fowl	towel	trowel	vowel

PROLONGING SOUND IN THE DIPHTHONG OI, OY

Do you say baw-ee for boy, vaw-eece for voice, braw-ell for broil, etc.?

If you do you are prolonging the second element of the vowel *oy*, *oi*, when you should make it short.

1. To make *oy*, *oi*, as in the words *boil*, *boy*, this sound is composed of two sounds, *a* (all) and *i* (it). Fuse these sounds together quickly, getting the resultant sound of *oy*, *oi*. In this combined sound *oy*, *oi*, one of its component parts predominates, the first element *a* (all) is stressed or long, and the second *i* (it) is short.

2. Repeat the following words, making sure to shorten the second element of the *oy* or *oi*:

loin	coin	groin	poise
hoist	foist	alley	choice
voice	noise	loyal	boil
toil	point	oyster	loiter
spoil	moist	joint	cloister

PROLONGING SOUND IN THE DIPHTHONG U

Do you say fe-oo for few, tee-oone for tune, dee-ooty for duty, etc.?

If you do you are prolonging the first element of the vowel *u*, when you should make it short.

1. To make *u* as in the word *mute* (same as *ew* in the word *few*). This sound is composed of two sounds, *ee* (meet) and *oo* (food). Fuse these sounds together quickly, getting the resultant sound of *u*, one of its component parts predominates, the first element *ee* is very short and the second *oo* is stressed or long.

2. Repeat the following words, making sure to shorten the first element of the *u*:

fume	union	cute	fuse
tune	flew	tube	duke
blue	use	nude	June
unity	cue	hue	unit
mule	fumes	duty	deduce

PROLONGING SOUND IN THE DIPHTHONG I

Do you say mah-een for mine, lah-eef for life, lah-een for line, etc.?

If you do you are prolonging the second element of the vowel *i*, as if it had two syllables.

1. To make *i* as in the word *fine*, this sound is composed of two sounds, *a* (ask) and *i* (it). Fuse these sounds

together, quickly getting the resultant sound *i*. In this combined sound, *i*, the two elements are about equal in stress and length, the first element *a* (ask), being as long as the second element *i* (it).

2. Repeat the following words, making sure to stress equally both elements of the *i* sound:

lime	kind	guile	quite
sky	lie	mind	cried
wide	tribe	bride	tried
wipe	slime	tripe	snipe
rice	shine	chime	shrine

FAULTY WORDS

Do you say gimme for give me, didjer for did you, kin for can, etc.?

If you do you are saying the word incorrectly.

Repeat the following words, making sure that you do not substitute, omit or add vowels or consonants unnecessarily:

Do Not Say

bean for <i>been</i> (bin)	yer for <i>you</i>
leave for <i>let</i>	hum for <i>home</i>
stend for <i>stand</i>	butr for <i>but'er</i>
ketch for <i>catch</i>	letr for <i>let'er</i>
kin for <i>can</i>	naw for <i>no</i>
jist for <i>just</i>	nope for <i>no</i>
sich for <i>such</i>	fel-lar for <i>fel'o</i>
again for <i>again</i> (agen)	yel-ler for <i>yel'o</i>
guv for <i>give</i>	youse for <i>you</i>
mon for <i>man</i>	crick for <i>creek</i>
teeny for <i>ti-ny</i>	sing-ing for <i>sing'ing</i>
et for <i>ate</i>	gov-ment for <i>gov-ern-ment</i>
tu for <i>to</i>	uf for <i>of</i>
pertater for <i>po-ta'-to</i>	frum for <i>from</i>
termater for <i>to-ma-to</i>	wuz for <i>was</i>
yea for <i>yes</i>	fer for <i>for</i>

Do Not Say

thum for *them*
 becus for *be-cause*
 un for *and*
 heem for *him*
 member for *remember*
 any for *any* (eny)
 proven for *proved*
 mouzes for *mice*
 dis-cribe for *de-scribe'*
 def-ficult for *dif-fi-cult*
 ee-fect for *ef-fect*
 ee-noble for *en-noble*
 in-gage for *en-gage*
 corps for *corps* (kor)
 is-cape for *es-cape*
 is-tate for *es-tate*
 per-fer for *pre-fer*
 per-sume for *pre-sume*
 per-vent for *pre-vent*
 per-mo-tion for *pro-mo-tion*
 praps for *per-haps*
 sing-ger for *sing-er*
 pos-ition for *po-sition*
 coup for *coup* (koo)
 prob-ate for *pro-bate*
 pro-blem for *prob-lem*
 prop-ose for *pro-pose*
 pro-perty for *prop-erty*
 pro-cess for *proc-ess*
 saw im for *saw him*
 see er for *see her*
 took is for *took his*
 heard er for *heard her*
 dark air for *dark hair*
 sweet-art for *sweetheart*
 popper for *pa-pa'*
 mommer for *ma-ma'*
 wen for *when*
 wat for *what*

hurted for *hurt*
 drownd-ed for *drownd*
 cap-ter for *cap-tor*
 pensul for *pencil*
 fin-er for *fin-ger* (finger)
 uh-dress for *ad-dress'*
 uh-fect for *af-fect*
 heart rendering for *heart rending*
 poo-monia for *pneu-mo-nia*
 uh-pear for *ap-pear*
 wid for *width*
 ber-cause for *be-cause*
 ber-gin for *be-gin*
 ber-fore for *be-fore*
 cob-bra for *co'bra*
 col-lon for *co'lon*
 plumbber for *plum'er*
 kiln for *kiln* (kil)
 pattren for *pat'ern*
 westren for *west'ern*
 northren for *nor'thern*
 sout for *south*
 al-a-paca for *al-pac'a*
 corrrn for *corn*
 farrm for *farm*
 dawg for *dog*
 Gawd for *God*
 rad'i-a-tor for *ra'di-a-tor*
 bredh-er-in for *breth-ren*
 col-ume for *col'um*
 i-vri for *i'vo-ry*
 kep for *kept*
 lik-er-ish for *lic'o-ric*
 mu'se-um for *mu-se'um*
 naive for *na-ive'* (na-eve')
 wid-out for *without*
 prob-bly for *prob-a-bly*
 pro-gram' for *pro'gram*
 red-ish for *rad-ish*

Do Not Say

ruth-er for <i>rather</i>	wowand for <i>wound</i>
rith-um for <i>rhythm</i>	of-ten for <i>of'en</i>
says for <i>says</i> (sez)	friked for <i>frig-id</i>
scart for <i>scared</i>	troubbul for <i>trouble</i>
spas-um for <i>spasm</i>	prom-ess for <i>promise</i>
the-a'ter for <i>the'a-ter</i>	dent-eest for <i>den'tist</i>
thous-an for <i>thous-and</i>	pe-an-ner for <i>pi-an'o</i>
trav-ler for <i>trav'el-er</i>	ef-fert for <i>ef'fort</i>
tre-men-jus for <i>tre-men-dous</i>	ef-feet for <i>af-fect'</i>
tul for <i>tule</i> (tulle)	lit-tul for <i>little</i>
kre'tun for <i>kre-ton'</i> (cretonne)	pret-ty for <i>pretty</i> (pritty)
ad-ver-tise'ment for <i>ad-ver-tise-</i> <i>ment</i>	brung for <i>brought</i>
ain't for <i>am not</i>	brang for <i>brought</i>
shel-lo for <i>chel'lo</i>	treep for <i>trip</i>
wuxtra for <i>extra</i>	will yer for <i>will you</i>
des-scend for <i>descend</i>	comfoot for <i>comfort</i>
desert' (dessert) for <i>dez'ert</i>	acrost for <i>across</i>
dis'pot for <i>des'pot</i>	all ready yet for <i>ready</i>
borned for <i>born</i>	bursted for <i>burst</i>
de'pot for <i>de'po</i> (depot)	bust for <i>burst</i>
chir-op-o-dist for <i>kie-rop'o-dist</i>	gent for <i>gentleman</i>
	gotten for <i>got</i>

PART FOUR
THE VOICE

- CHAPTER I. THE THREE CHARACTERISTICS
CHAPTER II. PLACING THE VOICE
CHAPTER III. CARE OF THE VOICE

PART FOUR

THE VOICE

General characteristics in childhood — The so-called middle voice — Changes of the larynx — Male and female — Position of the larynx — Mutation period — Faulty coördination.

THE general characteristics of the voice in childhood are essentially the same in both sexes, although there are certain characteristics which distinguish boys' voices from girls' voices, before the age of puberty. The child's larynx between the age of five or six years, and the age of puberty does not develop much, it hardly undergoes any gross anatomical changes, and it does not possess any essential differentiating features so that sex can be determined. Though the larynx of the child is smaller than that of the adult and the vocal muscles are comparatively feeble, the quality of the voice is peculiarly penetrating. Most children possess a principal register, the so-called middle voice, which serves their purpose for both singing and speaking. This register ranges from about *b* to *f* sharp. It is exceptional for this principal register to exist alone, as there are usually present some pectoral and falsetto tones. In boys the pectoral tones gradually increase up to puberty. After puberty is reached, concomitant with the general systemic changes that occur, pronounced changes of the larynx and voice take place. These are more obvious in the male, whose larynx takes on a rapid growth, especially in the transverse diameter, than in the female, whose larynx, although it grows in the vertical diameter, remains comparatively small and delicate and has a nervous organization which is often highly tensioned. The growth of the larynx causes a sudden enlargement of the glottis, which becomes

twice its former size in males, while in females it increases only about half as much.

The larynx, through the change in the shape of the thyroid plates, grows forward so that there is greater prominence to the part which is commonly designated as the Adam's apple, this change being less marked and more gradual in the female. Neck measurements indicate that the position of the larynx is a little higher in females than in males. The vocal cords in males during this development become more elongated than in females, and this, plus the change in conformation, explains why the male voice is of lower pitch and usually stronger.

The period of mutation of the voice is very irregular in both girls and boys. Girls' voices break less often than boys', gradually becoming fuller and increasing in resonance. Boys' voices after frequently breaking for a considerable period, finally become lowered about an octave. The period of mutation is sometimes gradual, sometimes rapid. A child may be slightly hoarse for a few days or weeks and then the voice becomes standardized, or it may take a number of years before a permanent change takes place. Paulson found, when investigating changes in children's voices, as modified by age during the period of mutation, that 50 per cent of children's voices began to quaver at the age of thirteen, 70 per cent at the age of fourteen, and 80 per cent at the age of fifteen. During the change he found the throat often swollen but not the vocal cords; he also found voice control was lost but afterward regained.

During mutation the successive changes in the form and size of the larynx takes place so rapidly, that proper realization of the changing conditions of tension is lost, and many bad vocal and speech habits may be contracted. Voices may become coarse or throaty, nasal, aspirate, guttural, growling, or continue in a childish treble; articulation often suffers and pronunciation is slovenly. Objectively, the larynx, irrespective of the vocal cords, sometimes

shows a slight hyperemia which in itself is sufficient cause for the raucity of the voice. Often there is a disproportion in growth of the vocal cords and cartilages to which the cords are attached, resulting in an unsteady tension of the cords, which is instrumental in producing a voice that occasionally breaks to a childish treble. At this period, also, a misdirection of afferent impulses, may result in the abuse and non-use of certain sets of muscles antagonistic in action, that come into play during voice production, causing a partial vibration of the vocal cords, an impairment of resonance, and a misplacement of the larynx, so that it is seen in an abnormally high position. The voice emanating from such a larynx is a high-pitched, thin, piping voice.

Physiologically, in speaking or singing, the larynx is poised in the correct position through an equalized tug that goes on between the levator and depressor muscles. If for some reason the pull on the depressors is stronger and the larynx is lowered from its normal position, the voice assumes a heavy and unnatural low pitch. On the contrary, if the pull of the levators is stronger and the larynx is raised high in the throat the voice assumes a thin, high pitch. With this there is an abnormal action of the intrinsic muscles of the larynx, the tension between the cricothyroid and thyroarytenoideus (vocalis) is irregular, so that an interference with the complete vibrations of the vocal cords takes place, the cords only partially vibrating. These changes necessarily produce a disturbance of the normal resonance.

Any condition whether functional or organic, causing a faulty coördination of the laryngeal muscles has a decided influence on the intensity, pitch, and quality of the voice. These three characteristics are the basic principles of all sound. Therefore our voices depend upon how much intensity we apply, the pitch we use and the quality of the sound produced.

In the pages that follow, we have considered each characteristic in as simple and non-technical a style as possible.

The exercises given readily lend themselves to easy performance. A little concentrated effort, a little interest in the production of one's voice is essential, for the voice that stirs no reaction in others carries no message. It has been said that a man's voice may be a true index of his character, but let it be said that it is a truer index of his health. From whichever way one views it, a pleasing melodious voice is always worth striving for.

CHAPTER I

THE THREE CHARACTERISTICS

Intensity of voice, Exercises — Pitch of voice, Exercises — Quality of voice, Exercises.

You no doubt know that the first element of voice is a physical sensation of sound. Sound is anything that we hear. When sounds are of a smooth pleasing nature we appreciate them as musical sounds.

All musical sounds, no matter how they are produced, have three characteristics:

The **INTENSITY** of the sound, that is whether the sound is loud or faint, strong or weak, or full, mild, soft, harsh, powerful, etc.

The **PITCH** of the sound, that is whether a sound is high or low, grave, shrill, flat, sharp, dull, deep, etc.

The **QUALITY** of the sound, that is its clang, timbre, character or resonance; whether the sound is rich, sweet, mellow, whining, nasal, guttural; or whether it is a head sound, a chest sound, a throat sound, etc.

When we wish to produce a particular vocal sound we get a mental picture of that sound instinctively, that is if we have a musical ear. Our vocal cords take the necessary position for the production of that sound. We do not feel any sense of muscular movement in the throat for the production of that sound and our hearing acts as the guiding sense for the correct modulation of the intensity and pitch of our voice. One can control the intensity of the voice whether or not he has an ear that appreciates differences in musical sounds — a musical ear; but in regard to pitch, only those that have a musical ear are capable of appreciating the variations in the sound of the voice, whether it is

high or low, shrill or deep, etc. The quality of the voice depends upon the personality and emotional status of the speaker. Although changes in quality are more or less instinctive and involuntary, yet it is possible to produce changes in the quality of the voice through training. We will now consider each characteristic of the voice separately.

THE INTENSITY OR FORCE OF THE VOICE

By intensity or force of a sound, we mean the depth or strength of the vibrations giving rise to the sound wave. The intensity, force, or strength of the voice depends upon the depth or strength — size — of the sound waves. Technically (physics of voice) in production the force of the voice is determined by the amplitude of the vibrations of the vocal cords; in transmission it is determined by the height of the air wave; in perception by the amplitude of the vibrations of the ear drum.

A number of terms are used more or less appropriately to designate intensity or strength of voice. They are power, force, volume, emphasis, loudness, largeness, fulness, roundness; or soft, harsh, strong, mild, weak, etc. There are many fine distinctions made in reference to these terms but for practical purposes we will consider the strength of the voice as a whole, ranging from the softest whisper to the loudest shout. It is quite as important to know how to produce a sweet soft voice as it is to produce a loud powerful one.

EXERCISES FOR INTENSITY OR FORCE

Do the following exercises regularly and in a slow-easy manner.

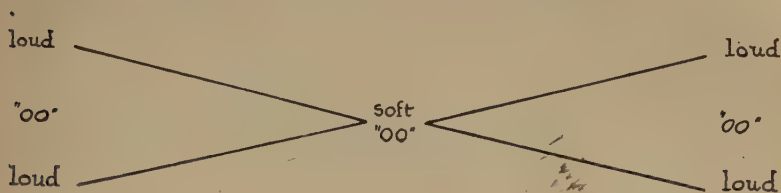
The right way is always the easy way.

Your voice will develop and grow with use.

Absolute concentration is essential for desired results.

1. Using the vowel sound *oo* (pool), begin on a soft tone and pass slowly upward, gradually increasing its intensity

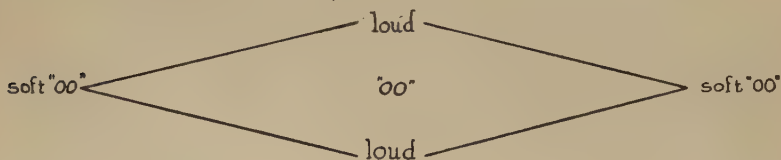
until it swells into a strong, round, and full tone; then gradually diminish the tone as the voice descends and becomes reduced to the same soft tone again, as:



Do it five times.

In the same manner, repeat this exercise, using the following vowels in turn, *aw* (saw), *ah* (far), *a* (say), *ee* (me).

2. Using the vowel sound *oo* begin with a strong, loud, and full voice, gradually diminish its intensity or power as the voice descends and becomes soft; then retrace your steps and change from your soft voice to the loud full voice that you started with, as:



Do it five times.

In the same manner repeat this exercise using the following vowels in turn, *aw* (saw), *ah* (far), *a* (say), *ee* (me).

3. Breathe in deeply through nose and mouth, so that you feel a fulness around the waist, then with a sudden quick action of the abdominal muscles explode the voice upon "baw"; again inhale and voice "bah," then voice "bay," then voice "bee." Avoid using much force at first; as — baw — bah — bay — bee.

Do it five times.

In the same manner repeat this exercise, using the following in turn:

paw — pah — pay — pee
 taw — tah — tay — tee
 daw — dah — day — dee
 kaw — kah — kay — kee
 vaw — vah — vay — vee

4. Breathe in deeply — say, first in a loud whisper, then in a loud voice:

whisper — lah, lay, lee, loh, loo, law
 loud voice — lah, lay, lee, loh, loo, law

whisper — hah, hay, hee, hoh, hoo, haw
 loud voice — hah, hay, hee, hoh, hoo, haw

whisper — rah, ray, ree, roh, roo, raw
 loud voice — rah, ray, ree, roh, roo, raw

whisper — sah, say, see, soh, soo, saw
 loud voice — sah, say, see, soh, soo, saw

whisper — wah, way, wee, woh, woo, wau
 loud voice — wah, way, wee, woh, woo, wau

5. Breathe in deeply,—whisper forcibly “whoo” (hwoo) five times.

Whisper “whoo” four times, and say it aloud the fifth time.

Whisper “whoo” three times, and say it aloud the fourth and fifth times.

Whisper “whoo” twice, and say it aloud three times.

Whisper “whoo” once, and say it aloud four times.

Speak “hwoo” aloud five times.

Do it five times.

6. Say the following gradually increasing the intensity or force of your voice:

Give me liberty or give me death.

Awake, O bell! proclaim the hour.

Independence now and independence forever.
Joy! Joy! See freedom lead her bands.
Those evening bells! Those evening bells!
'Tis mightiest in the mightiest.
It is the awful, "Thou shalt die!"
My lady sweet, arise; Arise, Arise!
Ye crags and peaks, I'm with you once again!
I have been accused of ambition in presenting this measure
— ambition, inordinate ambition.

THE PITCH OF THE VOICE

By pitch we mean the highness or lowness of a sound. Pitch of a sound depends upon the number of vibrations that a sounding body makes in each second of time.

The pitch of the voice depends upon the number of vibrations, determined by the length, size, and degree of tension of the vocal cords; also the size of the voice box. The more tense the cords the higher the pitch. The greater the length of the cords the lower will be the pitch. Through the action of our nervous and muscular mechanism, the length, approximation, and tension of the vocal cords are modified when changing from a low voice to a high voice, or *vice versa*. Technically (physics of voice) in production, the pitch of the voice is determined by the number of vibrations of the vocal cords per second; in transmission it is determined by the length of the air wave; in perception by the number of vibrations of the ear drum per second.

A number of terms are used more or less appropriately to designate the pitch in reference to voice. They are: high, low, grave, shrill, flat, sharp, dull, deep, profound, key, note, intonation, inflections, range, flexibility, emphasis, degree, modulations, melody, etc.

There are many fine distinctions made in reference to these terms, but for practical purposes we will confine ourselves to just a few of the most necessary elements.

Each voice has its own proper normal pitch and if governed by it, speech or song is easy and agreeable. One can express thoughts and feeling through changes of pitch. These changes run through the entire compass of the human voice and are divided into low, middle, high, and very high; or bass, tenor, contralto, soprano.

The importance of pitch cannot be overestimated. It is very unpleasant to hear a high shrill speaking voice. Changes in pitch are most essential for the attainment of a pleasing melodious voice.

EXERCISES FOR PITCH

Do the following exercises in a slow-easy manner.

If you begin on the middle pitch, you will then more readily notice the change in your voice, as you lower it and then raise it.

Do not force your voice too high or too low.

1. In a firm natural tone say "ee, oo, oh, ah."

In a rather low modest tone say "ee, oo, oh, ah."

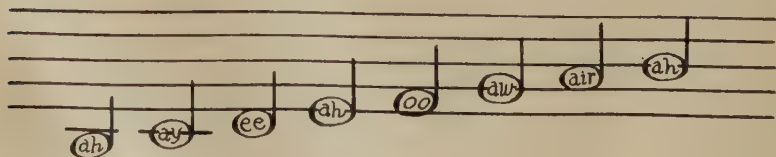
In a rather high tone say "ee, oo, oh, ah."

You have just produced three different degrees of pitch — middle, low, and high.

Do it five times.

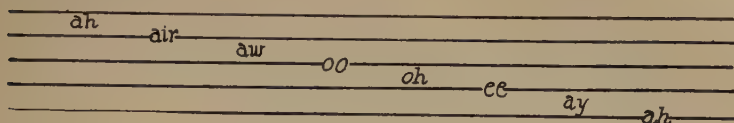
2. Repeat: "ah — ay — ee — oh — oo — aw — ah" in ascending and descending scale form. Start on any low note that is easy for you to produce and gradually go up the scale, as:

Ascending:



Start on any high note that is easy for you to produce and gradually go down the scale as:

Descending:



Do it five times.

3. In a firm natural tone beginning on the middle pitch, say — not sing — *lah*; then repeat *lah* on a high pitch; then repeat *lah* on a low pitch. Do it five times.

In the same manner repeat this exercise using the following in turn — *tah, dah, gah, bah, kah*.

4. In a firm natural tone beginning on the middle pitch count: one, two, three, four, five, six, seven, eight, without changing the tone. No pauses should be made between the words and the voice should flow steadily towards the end.

Now in a rather low tone count as before.

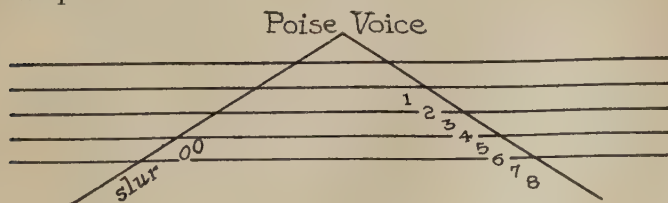
Again in a rather high tone count as before.

Do it five times.

After practicing the exercise in this form, then begin at different points marked on the scale and carry it out in the same manner.

5. As if singing the scale slur up on the sound *oo*, as high as you can without strain. Poise the voice a moment, then start to count, still on the same pitch, one, two, three, four, five, six, seven, eight, gradually coming down.

Example:



Do it five times.

6. Commence the following poem upon a low pitch, reading each successive line in the next highest pitch:

A wise old owl sat on an oak,
The more he saw, the less he spoke.
The less he spoke, the more he heard,
I'm going to be like that wise old bird.
Do it five times.

THE QUALITY OF THE VOICE

By quality of sound we mean that peculiarity which distinguishes sounds produced from some particular source; as the sound of the violin is distinguished from that of the flute, or from that of the piano, etc., although the sound produced was the same.

The quality of the voice is the *kind* of voice. It is the whole character of the sound of the voice and is the result of the peculiar combination of elements that make up the sound. It refers to all sound waves in equality, length, and breadth in many and manifold combinations.

Every voice has quality, good or bad. The quality of the voice depends upon a number of factors — the shape or form of the vocal tract, the manner of breathing, the condition of the vocal cords, the quality of resonance — the relative presence or absence of overtones, (each vowel sound has its particular overtones and the quality or timbre of the voice depends upon the proportional strength of these overtones). The quality of the voice also depends upon changes of pitch, force, or volume. Any particular quality depends upon a finely adjusted combination of all the elements that go to make up its character. Technically (physics of voice) in production, the quality of the voice is determined by the combination of the tone produced, by the vocal cords with other sympathetic tones; in transmission it is determined by the complexity of the air wave; in perception by complexity of rhythm of the movements of the ear drum.

A number of terms are used more or less appropriately to designate quality or clang of the voice. They are timbre, character, resonance, guttural, breathy, nasal, neutral, metallic, falsetto, oral, orotund, pectoral, partials, throaty; or rich, sweet, mellow, strident, whining, shrill, hollow, etc.

There are many fine distinctions made in reference to these terms but for practical purposes, we will consider in a general way certain of the qualities that are frequently mentioned.

The quality of the voice shows the personality of the speaker and his attitude towards his listeners.

Differences of quality — Change of quality is usually instinctive and involuntary. The voice changes in speaking just as often as the speaker changes in his feelings; therefore, quality changes depend upon our emotions.

For instance:

When we express weakness or suffering we speak in a light high-pitched head tone. When we express sublime and deeply earnest thoughts we speak in a round full tone. When we express deepest solemnity or fear we speak in a deep hollow chest tone. When we express revenge, hatred, horror, we speak in a rough harsh tone. When we wish, from the unpleasant aspect, to express peevishness, fretfulness, complaint, etc., we speak in a nasal high-pitched tone; but on the contrary, when we wish to make our speech more resonant and pleasing, we can use a "nasal tone" by getting nasal resonance on our nasal sounds.

There is much to be gained in appreciating and mastering these variations of quality, especially if one is interested in the cultivation of the voice. It is very necessary in order to become a good speaker.

Resonance plays an important part in producing the various changes in the quality of the voice. A full rich tone is often described as being rich in resonance.

EXERCISES FOR QUALITY

Do the following exercises in a slow-easy manner.

Open your mouth freely so that your jaw is not rigid.

Have a complete control of breath so that no particle of air is allowed to escape unvocalized.

1. With mouth well open and without muscular effort say: "ah-oo" mentally counting four on each vowel sound. A uniform quality of tone must be maintained throughout.

Do it five times.

2. Repeat the following vowels in succession, not too fast. (Aim to have a full round resonant tone, of a uniform quality.)

ah — ay — ee — oo — oh — aw

Do it five times.

3. Repeat the following combination in succession three times on one breath. (Focus the voice on the lips and feel the vibrations over the face.)

moo-mee: moo-mee: moo-mee

Do it five times.

4. Repeat the following combination in succession, three times on one breath:

noo-nee: noo-nee: noo-nee

Do it five times.

5. Repeat the following combination in succession, three times on one breath:

hung-oo-hung-ee: hung-oo-hung-ee: hung-oo-hung-ee

Do it five times.

SELECTIONS

The following selections can be used as material for practice in developing the quality of your voice.

THE RAINY DAY

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the cloud is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

— *Longfellow.*

ANNABEL LEE

It was many and many a year ago,
In a kingdom by the sea,
That a maiden lived, whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love, and be loved by me.
I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love,
I and my Annabel Lee,
With a love that the winged seraphs of heaven
Coveted her and me.

And thus was the reason that long ago,
 In this kingdom by the sea,
 A wind blew out of a cloud, chilling
 My beautiful Annabel Lee;
 So that her high-born kinsmen came,
 And bore her away from me,
 To shut her up in a sepulcher,
 In this kingdom by the sea.

— *Edgar Allan Poe.*

O CAPTAIN! MY CAPTAIN!

O Captain! my Captain! our fearful trip is done,
 The ship has weathered every rack, the prize we sought is won,
 The port is near, the bells I hear, the people all exulting,
 While follow eyes the steady keel, the vessel grim and daring;
 But O heart! heart! heart!
 O the bleeding drops of red,
 Where on the deck my captain lies,
 Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
 Rise up — for you the flag is flung — for you the bugle trills,
 For you bouquets and ribbon'd wreaths — for you the shores
 a-crowding,
 For you they call, the swaying mass, their eager faces turning;
 Here, Captain! dear father!
 This arm beneath your head!
 It is some dream that on the deck
 You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
 My father does not feel my arm, he has no pulse or will;
 The ship is anchored safe and sound, its voyage closed and done,
 From fearful trip the victor ship comes in with object won.
 Exult, O shores, and ring, O bells!
 But I, with mournful tread,
 Walk the deck where my Captain lies,
 Fallen cold and dead.

— *Walt Whitman.*

ONLY ONE

Hundreds of stars in the pretty sky;
Hundreds of shells on the shore together;
Hundreds of birds that go singing by;
Hundreds of bees in the sunny weather.

Hundreds of dewdrops to greet the dawn,
Hundreds of lambs in the purple clover,
Hundreds of butterflies on the lawn;
But only one mother the wide world over.

— *George Cooper.*

PSALM XXIV

The earth is the Lord's, and the fulness thereof: the world and they that dwell therein. For he hath founded it upon the seas and hath established it upon the floods. Who shall ascend into the hill of the Lord? or who shall stand in his holy place? He that hath clean hands, and a pure heart: who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing from the Lord, and righteousness from the God of his salvation. This is the generation of them that seek him, that seek thy face, O Jacob.

Lift up your heads, O ye gates: and be ye lifted up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates: even lift them up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts; he is the King of glory.

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,

And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low
But cheerily still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,
And, lo! Ben Adhem's name led all the rest!

— *Leigh Hunt.*

Let our object be, our country, our whole country, and nothing but our country. And by the blessing of God may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty. — *Webster.*

SINCERITY IN SPEECH

He who speaks honestly cares not, need not care, though his words be preserved to remotest time. For him who speaks dishonestly, the fittest of all punishments seems to be this same, which the nature of the case provides. The dishonest speaker, not he only who purposely utters falsehoods, but he who does not purposely, and with sincere heart, utter Truth, and Truth alone; who babbles he knows not what, and has clapped no bridle on his tongue, but lets it run racket, ejecting chatter and futility, — is among the most indisputable malefactors omitted or inserted in the Criminal Calendar. — *Thomas Carlyle.*

To be glad of life, because it gives you the chance to love and work and to play and to look up at the stars; to be satisfied with your possessions, but not contented with yourself until you have made the best of them; to despise nothing in the world except falseness and meanness, and to fear nothing but cowardice; to be governed by your admirations rather than by your disgusts; to covet nothing that is your neighbor's except his kindness of heart and gentleness of manners; to think seldom of your enemies, often of your friends, and every day of Christ; and to spend as much time as you can, with body and spirit, in God's out-of-doors. There are little guide-posts on the footpath to peace. — *Van Dyke.*

Yes! To love our country, to work so as to make it strong and rich, to support its government, to obey its laws, to pay fair taxes into the treasury, to treat our fellow-citizens as we like to be treated ourselves — this is to be good American patriots.

— *C. F. Dole.*

The cry of “my rights and your duties,” we should change to something nobler. If we can say, “my duties and your rights,” we shall learn what real liberty is. — *Robertson.*

LINCOLN'S ADDRESS AT GETTYSBURG

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation — or any other nation, so conceived and so dedicated — can long endure. We are met on a great battle-field of that war. We are met to dedicate a portion of it as a final resting-place of those who have given their lives that that nation might live.

It is altogether fitting and proper that we should do this. But in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow, this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our power to add or to detract. The world will very little note nor long remember, what we say here; but it can never forget what they did here.

It is for us, the living, rather *to be dedicated*, here, to the unfinished work that they have thus far so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that the nation shall, under God, have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

— *Abraham Lincoln.*

CHAPTER II

PLACING THE VOICE

Range of the voice — Resonance of the voice — Exercises for resonance.

THE range of the speaking voice in most people is very limited. It hardly exceeds four notes in ordinary speech. The tone of voice instinctively chosen for speech is the middle part of the vocal compass for at this pitch the voice is heard to best advantage and used with least effort.

In order to determine the pitch of your voice so that it is placed right, carry out the following:

With a perfectly open and loose throat, run up the scale using the vowel, "ah" to the highest note that you can produce with ease; then go down the scale, to as low a note as you can with ease. A tone or two below the middle of the scale you produced is your dominant speaking tone or key-note and the range of your voice is one or two notes above and below that tone. Try and ascertain your own pitch and then be governed by it, for every one's voice has its own proper normal pitch. Constant thought and attention to ease, naturalness, and flexibility of your vocal action will aid in the development of your tone. A pleasant resonant full tone is the surest indication of correct pitch and proper vocal action, and can only be attained if you will send your tones *through* your throat and not try to produce them *with* your throat.

After you have ascertained your proper pitch, you must aim to develop a resonant full tone. Practice the following:

1. Assume an easy relaxed position either sitting or standing, and while holding your head still and looking at some distant object directly in front of you, gently drop

your lower jaw as far as it will go without special tension. Note how wide you can open your mouth without any muscular strain.

Then breathe in, making sure that the lower part of your chest and abdomen expand, in other words do abdominal breathing.

Then breathe out, vocalizing "ah" on your dominant speaking tone. The force necessary for your full resonant tone must not come through muscular contractions or tension about the throat, but through abdominal pressure forcing the voice up and out, the full voice starting from below, rises and passes upward rolling out of the open throat.

Be sure to notice the naturalness and ease with which this note is produced.

After doing this three times, repeat the following words in turn, using the same form. Do it slowly and easily.

ail	art	oh	key	we
aim	air	ark	law	you
eel	at	owl	ma	zoo
eat	add	us	no	ace
isle	ell	can	pa	eve
ice	ill	dear	car	ire
owe	it	far	race	buzz
ode	odd	go	see	juice
use	of	he	too	shoe
awl	up	jar	vote	chow

CHAPTER III

CARE OF THE VOICE

Development of a good speaking voice — Laryngeal fatigue — Strain — Catarrh — Nasal voice — Exercises for nasality — Shrill voices — Good health a factor.

AN agreeable speaking voice is a great asset, and no matter what kind of voice one may have, one can acquire the power to speak attractively through systematic practice. One can develop vocal control to such a degree that it will respond to any demand made upon it. In the development of your speaking voice a few important points should be borne in mind.

You must strive for absolute purity of vowel sound in order to ensure good tone. Consonants must not be stressed.

You must have relaxation and freedom of all the muscles around the throat (open throat, flexible tongue, mobile lips, loose jaw, etc.) in order to produce freedom of tone.

You must have sufficient breath and enough control of it to supply easy power. Never try to say too many words on one breath.

You must speak rather slowly, and make a special point of clear and distinct articulation and pure enunciation. If you will drop your jaw so that your mouth, lips, and teeth are open before you begin to speak, your initial consonant or vowel sound will always be clear and distinct.

Avoid any tendency to raise the pitch of the voice, any tendency to shout, as this will not make the voice carry but induces nervous strain. Avoid speaking in too low a pitch for it tends to indistinctness and monotony.

You must modulate your voice, for the same force and intonation cannot be used all the time. Vary your tone

according to the nature of the sentiments you express. Occasionally it is necessary to emphasize a word so that it should stand out from the others on account of special importance or interest. You can vary the methods of adding emphasis by using a softer voice, by increasing the force of the voice, by changing the pitch; speaking in a higher or a lower key, by increasing or reducing the speed, by pausing before or after the word.

You must be careful about phrasing, that is, the grouping of your words together must always be grammatically correct and convey your desired meaning; otherwise if you breathe and pause in wrong places you alter and spoil the thought you intend to give. Be sure to pause in a suitable place, never in the middle of a word, never after a preposition or an article, nor in the middle of a simple statement.

You must above all things avoid artificiality. Be natural. The style that fits you best is the one that gives you ease and freedom of speech. Try to bring that style to the point of perfection.

Those who have never given this subject much consideration may find that without knowing it they have taken on certain mannerisms, artificialities, defects, etc., in regard to their voice and speech. A condition that many complain of is getting tired after speaking awhile, due to laryngeal fatigue. If you will bear in mind a few simple facts concerning this condition you can easily avoid it.

Always make sure to have plenty of breath under control when about to speak. Never blow out air before actual voice or speech has commenced, for expiration and voice must start together. If it does not, and breath is allowed to escape before the voice is used, your speech will have an aspirated quality, a sort of whispered or breathy sound which lessens the intensity of the voice and of course is not pleasant to listen to; also it gives the speaker a feeling of

hoarseness and irritation of the throat. Economize your breath, using only enough for a steady pressure on the vocal cords, so that your voice is clear and pure. (Exercises for Breath Control in Part Three.)



THE FLAME TEST¹

Have patient insert glass tip into one nostril and hold the other nostril closed while repeating the alphabet. Any strong deflection of the flame denotes the escape of air from the oral into the nasal cavity and thence through the tube. This deflection should occur only on the sounds of M, N, and Ng; if it occurs on any other sound it shows defective action of the velum palate with the resultant nasality.

Shouting or talking all the time in a very loud voice is always injurious. Occasionally one may think that if he will force the throat muscles, (strain the vocal organs) he will speak louder. This can be seen daily in our Subways. People try to talk above the noise of the trains.

¹Reference *Hand Book of Medical Sciences* — William Wood & Co.

That may be possible for a short period of time but it invariably results in throatiness, which is a very disagreeable defect. To avoid this condition one must realize first, that shouting or loud talking is rather vulgar. An open throat and complete relaxation of the musculature involved



THE MULTIPLE VELUM TEST¹

To a multiple-armed center piece short pieces of rubber tubing are attached in pairs, each pair consisting of a nasal and aural tube. The nasal tube has a nasal (glass) tip at the end, the aural tube has an aural (rubber) tip at the end. The patients insert the nasal tip into nostril and the aural tip into ear, then in turn recite the alphabet, all noting simultaneously changes in tone vibration. A characteristic loud sound is heard when the nasals M, N, Ng, are enunciated; any deviation from this signifies defective action of the velum or intra-nasal obstruction.

will give intensity of voice, especially if the resonating cavities are brought into play.

People living in large cities are prone to catarrh, and one of the results of the inflammatory processes occurring in the nose and throat is a lax soft palate, causing it to hang too low so that the vocalized breath very readily is crowded into

¹Reference *Handbook of Medical Sciences* — William Wood & Co.

the nasal passages, the result of which is speech of a nasal character. Of course many people have nasality, although not afflicted with nasal catarrh. In these cases it is simply a very disagreeable defect which is quite common. The



THE STANDARD BUBBLE TEST¹

Have patient insert glass tip into nostril and recite the alphabet. If the action of the velum is normal large sized bubbles will appear in the bottle when the nasals M, N, and Ng are enunciated. Any deviation from this (if bubbles appear on the other sounds) signifies defective action of the velum or intra-nasal obstruction.

person so affected is usually unaware of this defect in himself. Such people are so accustomed to hearing their own voice as it is, that they have lost all sense of voice quality in reference to themselves. With very little effort they can find out, consult a physician for their catarrhal or other defective condition in order that the palate may regain its

¹Reference *Handbook of Medical Sciences* — William Wood & Co.

normal function; or on the other hand, through the use of the FLAME TEST or the MULTIPLE VELUM TEST a diagnosis of the condition can very easily be made. Through the use of Greene's STANDARD BUBBLE TEST which is a therapeutic as well as a diagnostic measure, great progress can be made in the elimination of nasality. Also practice exercises for raising and lowering the velum.

People constantly complain of the shrill, high-pitched voices heard on all sides. There seems to be no quality in these voices, for they are harsh and unpleasant. Those who use their voices in this manner usually complain of dryness of the throat, hoarseness, aching of the throat, etc. A voice that is pitched too high will cause that condition. Strain of this character if continued, results in a chronic inflammatory condition of the pharynx and larynx (pharyngitis, laryngitis). A slight cold always has a tendency to aggravate this condition and sometimes results in a partial or complete loss of voice. If more interest in general would be displayed in reference to our speaking voices, a great many conditions and criticisms would be eliminated.

Care of one's general health of course is most essential. Living under high pressure induces mental tension together with a consequent nervous and muscular tension. This reacts upon us in such a way that we do not do things quietly and rhythmically. We do not practice "Slow-Easy," but are tense, abrupt, and irregular. Our voices very readily betray us, in fact, one's voice is an index to one's status.

Take care of your health, give your speaking voice due consideration, and bear in mind that whatever may be your natural endowments, proper education, and training of your speaking voice is always worth while.

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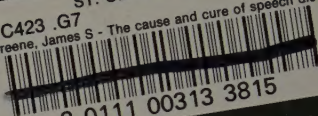
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